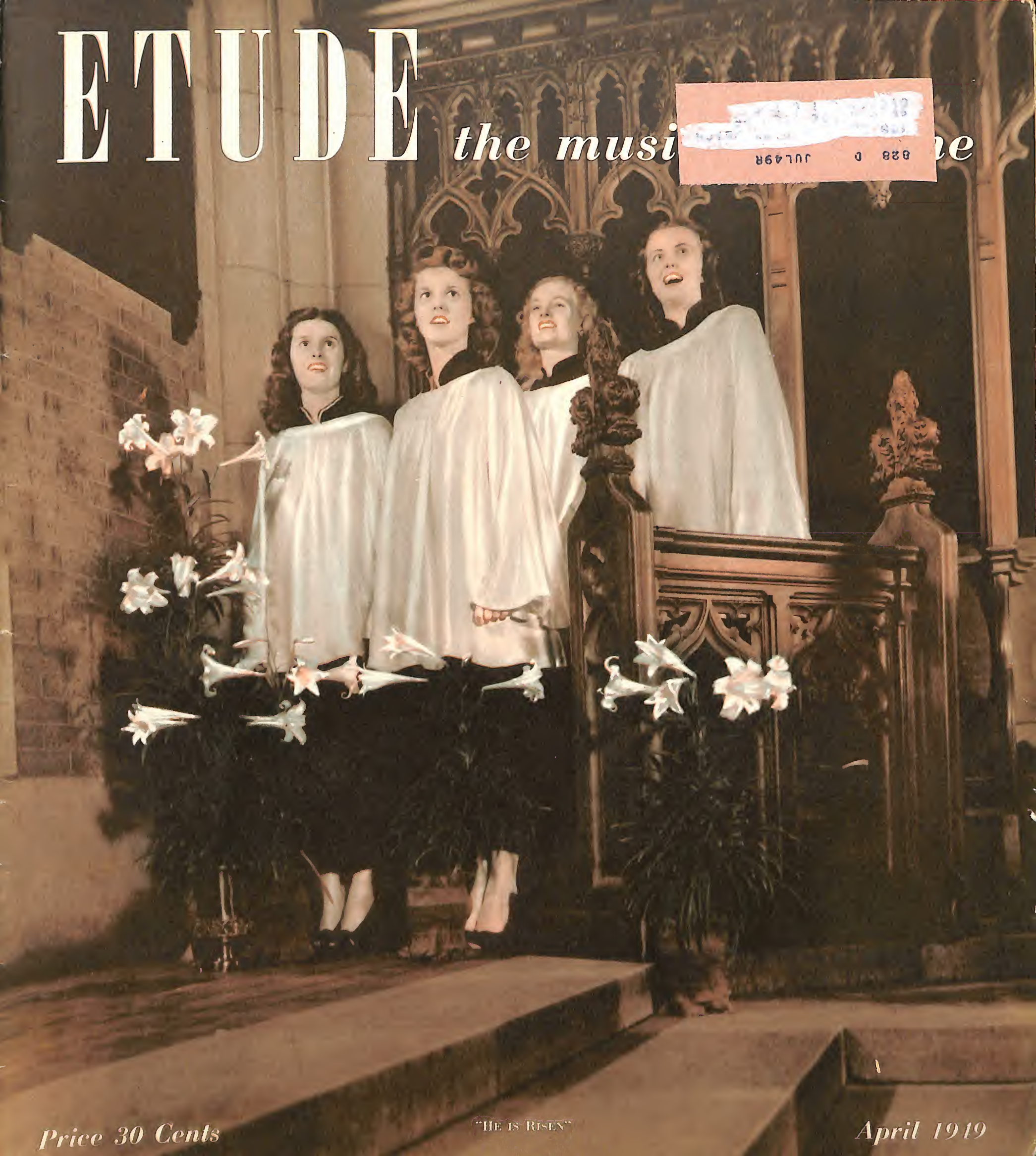


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"HE IS RISEN"

April 1919

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The May ETUDE has been put together with especially selected articles, irrespective of the fame of the writers. You'll like every page of it. The music has been especially chosen to fit the joyous coming of Spring.

ON BECOMING A BETTER PIANIST

A new comet on the musical zenith surprised New York last February. She was Maura Lympay, an English pianist scarcely known in America. The hard-boiled critics "raved" and overnight she became a celebrity. Incidentally, she studied with Mathilde Verne, who also taught Queen Elizabeth of England. So much for democracy!

EVER HAVE STAGE FRIGHT?

Silvia R. Bagley has written a most informative article upon the subject that paralyzes young performers and singers. If you have ever gone through the experience of having your teeth and your knees sound like castanets, you will want to save this article.

THE FINGER STROKE IN PIANO PLAYING

This is the third article in a series of "tell how" sketches by Henry Levine, ETUDE readers know how clever Mr. Levine's simplifications of great classics are, but few know that this Harvard-trained musician is a virtuoso pianist. Every paragraph of this article is a virtual music lesson.

GETTING READY FOR GRAND OPERA FOOTLIGHTS

Thousands of girls have dreamt of being a grand opera prima donna. Palyna Stoka, American prima donna at the Metropolitan, who has a Lithuanian background, has won great acclaim here and abroad with her lovely voice and her sparkling beauty. She tells how she "made the Met" through hard work and diplomacy, "stressing" why it pays to be ready when opportunity knocks.

A LESSON IN MUSICAL PUNCTUATION

"Phrasing is the key to artistic musical punctuation," says Frances Taylor Rather in a highly instructive article upon the subject of making music understandable to the average audience.

the music magazine

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THE COVER FOR APRIL, 1949

Glowing Easter Greetings

Easter is the day of joy in Christendom. Joy is often best expressed in music. That's why the cover of ETUDE for April presents four beaming choristers reminding us of the famous St. Olaf Lutheran Choir of St. Olaf College at Northfield, Minnesota. This internationally known choir was originated by F. Melius Christiansen, and has traveled many thousands of miles upon its tours. Dr. Christiansen's works are published by the Augsburg Publishing House of Minneapolis, and it is through the courtesy of this firm that ETUDE has the privilege of bringing this inspiring copyright picture to its readers.

RECENT OFFERINGS

MUSICAL ALPHABET AND FIGURES

FOR THE KINDERGARTNER AND PRE-SCHOOL PIANIST
By Josephine Hovey Perry

This new book is not a note-reader. It is a preliminary acquaintance with figures, finger numbers, letters of the alphabet, black key grouping, identification of each black key, and finger and letter indication of melodies on the white keys. The author found from long experience that the more thorough the foundational period the more gratifying and pleasurable the results, and the more rapid the progress. The book should find immediate acceptance with piano teachers of pre-school ages.

Price, 75c

CLASSICS IN KEY-KOLOR

FOR THE PIANO
Compiled and Arranged by
Mary Bacon Mason

A novel book dedicated to the vast multitude who NEVER LEARNED to HAVE FORGOTTEN the scales. Its presentation of 27 melodious pieces from classic sources in KEY-KOLOR notation makes it easy for such individuals to play pieces which in standard notation are difficult to read. KEY-KOLOR notation is a way of writing music (black notes for black keys and white notes for white keys) which enables the student to play music in any key without first mastering scales and signatures.

Price, \$1.00

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FRED WARING
He made his own models

Musical Independence

THIS is no new text for ETUDE, but we consider the subject so important that it should have reiterated attention. The great Madam Schumann-Heink was a magnificent example of musical independence. She asked no aid or quarter from anyone. Born at November 17, 1868, her debut was made at the age of fifteen, when she sang solos in the Ninth Symphony at Graz. At seventeen we find her singing *Azucena* in "Il Trovatore" at the Dresden Court Opera. From that time on, to the end of her days, she was musical independent. When a girl, if grand opera engagements were not obtainable she took what she could get in comic opera. No honest work was beneath her and one is reminded of a remarkable line in *The Talmud* which states: "Do not be ashamed of any labor, even the dirtiest; be ashamed of one thing only, namely: idleness."

Ernestine Schumann-Heink was endowed with an amazingly rich, sonorous, naturally "placed" voice of great power. But this alone would not have made her one of the outstanding singers of musical history. From her childhood she worked incessantly and tirelessly, and her repertoire included one hundred and fifty operatic roles. Schumann-Heink became an American citizen in 1908. The spirit of American independence appealed very strongly to her.

Once she told us that she had seventeen people who looked to her for support. Scores of successful artists have trains of dependents—those who are incapable of standing on their own feet. "Well," you may ask, "isn't that true of successful people in all callings?" Unfortunately, this is so. On the other hand, it becomes immediately obvious that those who are successful are, first of all, those who have learned early in life how to become independent, rather than dependent. This is also the reason for the numerous sagas of poor boys and girls in

the field of musical education it is the serious responsibility of the teacher to make the pupil as independent as possible, as early as possible. However there are certain pupils who cannot be made independent. The late Constantin von Sternberg, pupil of Liszt and long a resident of Philadelphia, told us that he had a pupil who studied with him year in and year out, for seventeen years. She was a lady of large means, of estimable character, but with only a modicum of

musical talent. She showed some advancement during her first two years, but thereafter it was impossible to put her ahead. She persisted in having lessons, however. All Mr. Sternberg could do was to teach her to continue to play fifth grade pieces. Her mind was like a sieve. Every new piece blotted out the last, but no discouragement could induce her to stop. All she accomplished was to take Mr. von Sternberg's valuable teaching time and exclude some worthy pupil.

Every pupil and teacher should have an understanding that, in the highest sense of the word, all work should be mastered. Following this, a composition should be memorized. The teacher should then require the pupil to play the composition again, three months later, six months later, nine months later, and twelve months later. Only in this way can the teacher convince the pupil that a repertoire is being acquired and maintained. To master and memorize pieces and then to forget them in a few weeks is like pouring money into a pocket with a hole in it.

More than this, the teacher should encourage the pupil to think independently. Teachers who arbitrarily teach the pupil to follow directions rarely produce successful, independent pupils who are taught to think. Every phrase, every passage, should have a thought behind it. The pupil should be made to realize that the time will come when he must do without a teacher. He will then have to think out his own problem. It is he who is going to do the playing, and the sooner he can do this independently, without the ghost of his teacher leaning over his shoulder, the sooner he will be able to establish musical independence. Of course, even virtuoso pupils go back to master teachers continually, for special advice and coaching. The hop-to-do pupils, who jump from one teacher to another, rarely accomplish much. Locate one able teacher and follow his instruction until you are convinced that you can safely venture forth without his aid. Ten to one you will feel the need to return to him more often than you suspect.

Cultivate the spirit of independence in all your playing and in your thinking. If you hope to become a virtuoso, remember that the thing that audiences have in mind, in comparing your interpretations with those of your colleagues, is an appraisal of your individuality.

Many of the most successful men and women in all lines are those who have learned the method of thinking for themselves instead of following some regimented plan and goose-stepping behind some arbitrary leader. Mr. Theodore Presser, when asked the secret of his success, always used to say, "I did it just a little differently."

All of the famous name band leaders in America, Fred Waring stands out through the years as the most successful. This is largely due to his independence. He followed no models. He made his own models.

We have met many students who, in our opinion, have studied too long. They have absorbed the ideas, personality, and traditions of one teacher so long that they have become shadows of that teacher. There are some rare teachers, however, who, from the beginning, have taught their pupils to think. They are the great teachers of the world.

Vocalists have often made the mistake of following tradition until tradition itself becomes a kind of ball and chain, permitting no kind of independence or originality. Pupils of all singing teachers should be taught to think; not, like parrots, to mock. Why is it that when a great singer comes to the front, it is usually by reason of distinctive originality in artistic interpretation, and not merely because of a glorious voice? Why is it that thinking singers, such as the late David Bispham, Sir George Henschel, Giuseppe De Luca, Feodor Chaliapin, Victor Maurel, Yvette Guilbert, and Maggie Teyte, without fabulous vocal organs, always met with great ovations from the public? In fact, of the great singers of the world, there have been very few who, like Chaliapin, combined an incomparable voice with real musical thinking.

Art is not a circus, in which the performers come from that of their specialties, scarcely varying their routine one iota from that of their ancestors. Once in a while, in the spirit of the circus, they perform acrobats going through the same stunts that the acrobats of today perform. The routine of almost all the acts in the circus of today seems to follow a stereotyped pattern, which has varied little for a century. Watch the dance routines of vaudeville "hoofers," and observe how very few of them use steps other than those of their terpsichorean grandfathers. The public is bored to death with the mere repetition of the same suggesting little originality and independence of thought.

In music we recommend that the student carefully learn all of the traditions of fine performances in the past, and then think independently about his own playing, so that he may bring new interest, new color, new charm to it. Of all the marvelous Leschetizky pupils (and there were many who were astounding) the one who was particularly distinctive was a pupil who differed from the others in that he was different in hours, and told us once, "Practice without thinking is no practice at all." Paderewski knew the real secret of profitable practicing.

The Door to Grand Opera for Young American Singers

You Have Heard "The Auditions of the Air"
Here is the Secret as Told by Its Brilliant Director

Wilfrid Pelletier

Conductor, Metropolitan Opera Association

From a Conference With Jay Media

Part II

In the first section of this article the distinguished French-Canadian-American conductor and educator, Wilfrid Pelletier, told in simple, charming manner of his musical beginnings in Montreal and his subsequent struggle to become Conductor of the greatest Opera House in the world. In this section he describes his work in building one of the most remarkable developments in American musical life, the Metropolitan Opera Auditions of the Air. Maestro Pelletier, in addition to his other important occupations, has recently accepted the post of chief musical adviser of the Theodore Presser Company. —EDITOR'S NOTE.

IN making the first contact with the Metropolitan Opera Auditions of the Air, the applicant is asked to make out the following blank (mailed on request), which gives us some idea of his previous work and study.

APPLICATION FOR PRELIMINARY AUDITION "METROPOLITAN OPERA AUDITIONS OF THE AIR"

Sponsored by Farnsworth Television
& Radio Corporation

RULES OF THE AUDITION

1. Through these auditions one or more winners will be awarded definite appearance at the Metropolitan Opera House in New York City in a role and at a time to be decided by the directors of the Metropolitan Opera Association.
2. Compensation of the winners for their engagement or engagements at the Metropolitan are fixed by mutual agreement between the winners and the Metropolitan Opera Association.
3. Applicants first audition before a preliminary committee. Those chosen by this committee then sing on one of the broadcasts over nationwide network of radio stations and/or television stations. From these broadcasts there will be picked Semi-Final and Final audition singers, and from these Final auditions, singers will be picked for presentation of awards which occur on the final broadcast of the series.
4. The decision of the Metropolitan Opera Committee of Judges shall be final.
5. Contestants appearing on the broadcasts receive \$100.00 for each appearance for incidental expenses. There is no other financial compensation to contestants.
6. Winners of the two final auditions agree to give Farnsworth Television & Radio Corporation, through Warwick & Legler, Inc., as agent, an option on their radio and/or television services for two years from April 10, 1949, subject to any prior commitments at the time of their appearance in a final audition. Their minimum fee for any broadcast appearance arranged under this option shall be \$300 net per program, unless a lesser fee be mutually agreed upon.

Name Phone
City or
Address Town
Voice Age Weight Height
Musical Education
Experience: (Mention Engagements)

As a condition for the consideration of this preliminary audition, and in order to qualify for a preliminary audition, artists must be prepared to offer at least five (5) operatic arias for the judges' consideration if requested. These arias must be listed below:

1.
2.
3.
4.
5.
I have read and agree to the rules of these auditions as set forth above. I further agree that if I am chosen to appear in any of the "Metropolitan Opera Auditions of the Air" broadcasts, Warwick & Legler, Inc. may publicize my name and photograph in behalf of these broadcasts for the Farnsworth Television and Radio Corporation. I further recognize and agree that Warwick & Legler, Inc. is acting in all respects as the authorized advertising agency of Farnsworth Television & Radio Corporation, sponsor of said programs, and not as principal with respect thereto, and that all representations with regard to such programs and contest are those of Farnsworth Television & Radio Corporation and not Warwick & Legler, Inc.

SIGNED:
DATE:
RETURN TO: Helen McDermott, Secretary
METROPOLITAN OPERA AUDITIONS
OF THE AIR
230 Park Avenue
New York 17, New York
Telephone: MU 6-8385

Because of American home, educational, and social conditions, we have a greater amount of potential operatic talent than any other country in the world. We have demonstrated this over and over again. It is my conviction that young American artists have a greater "feeling" for learning opera than the youth of any other country. This is probably due to our international aspect. Our younger singers adapt themselves amazingly to the music and the languages of different countries with far greater quickness, command, and facility than the youth of countries dominated by their own national operatic styles and conventions. However, the applications for auditions America—the whole world. Our object is to get the greatest voices and singing actors of our time. The reputation of the "Met" as the zenith of the operatic world makes these auditions a great event in current musical history.

Now, what happens when the young applicants arrive for auditions? I personally examine an average of from eight to nine hundred voices a year. Only

long experience in opera enables one to detect the voices adaptable to the opera. After preliminaries, I note whether the tone emission is free from any suggestion of tension. The tone must be well focused, so that full advantage of the resonating cavities in the mouth and pharynx are employed. The intonation must be perfect. That is, the pitch of each note must be accurately hit, exactly in the center of the tone. There must be no sloppiness of execution. In any ensemble a singer with these faults is like a bad apple in the barrel—liable to spoil all the others.

I have a talk with the singer. In the first place, however, the singer must be able to read music fluently and accurately at sight. No opera conductor has time to bother with anyone who has not had this training. Lucky is he who has had a thorough drilling in *solfege*, which I still regard as the best foundation for sight-reading. However, some others acquire it through other means of study, and do exceedingly well. Anyhow, the applicant must read music just as he reads a newspaper. Then the student sings an operatic aria. This will generally reveal voice defects, if such there be. Then I must consider whether the voice is fundamentally good enough to warrant sending the student to any one of a half-dozen voice teachers who might be able to correct the little defects.

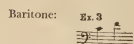
What is the defect most frequently encountered? It is the break between the upper and the medium registers which in the average voice occurs as follows:



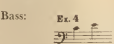
Ex. 1
The tenor break is about the same.



Ex. 2
The alto break is here:



Ex. 3
Baritone:



Ex. 4
Bass:

Some singers have an upper register like a nightingale and a lower register like a duck. The voice must be one instrument from top to bottom, through the entire gamut. Overcoming this break is imperative. I have never known a voice with a break to last. If through the years and stand the strain of opera. If this break or hole in the scale, exists, the singer usually sings off-pitch on these particular notes. Some singers never have a break. They seem to be born without it. A good teacher should be able to remedy the break in a relatively short time—three or four weeks at the most. If results are not forthcoming in that time, better seek another teacher.

In preparing for the Metropolitan Auditions of the Air, the applicant must present an operatic aria and a high-class song of the more popular type, in English. The applicant may require more coaching before rehearsals with the orchestra. We train these applicants for weeks and weeks before the program. I have a man in my office who does nothing else. In addition to this, the singer must have special attention paid to his diction in the foreign language in which he sings, and also to English diction, which must be impeccable. Then he must have suggestions as to dress, stage deportment—everything which will give him a professional appearance, so that his opportunities will be of the best when he appears. We do everything within reason to advise and help the student.

Then the great day comes. The audience is assembled in the studio. The judges are Edward Johnson, Manager of the Metropolitan Opera Association, and former leading tenor of (Continued on Page 220)



FRANCES GREER
Soprano



LEONARD WARREN
Baritone



ELEANOR STEBER
Soprano



MARTIAL SINGER
Baritone



RISE STEVENS
Mezzo-Soprano



REGINA RESNIK
Soprano



MAESTRO PELLETIER RECEIVES AUTOGRAPHED SILVER SALVER FROM
METROPOLITAN OPERA STARS WHO FIRST WON THEIR OPPORTUNITY
THROUGH "THE AUDITIONS OF THE AIR."

Standing from left to right are Christine Johnson, Patrice Munsel, John Gurney, Mary Van Kirk, Frances Greer, Marie Wilkins, Elie Zabravka, Maxine Stellman, John Dudley, Leonard Warren, and Raoul Jobin. Seated are Eleanor Steber, Maestro Pelletier, Annamary Dickey, Mona Paulse, and Arthur Kent.



RAOUL JOBIN
Tenor



PATRICE MUNSEL
Soprano



ROBERT MERRILL
Baritone



MARGARET HARSHAW
Mezzo-Soprano



MAC HARRELL
Baritone

Theodore Presser

(1848—1925)

A Centenary Biography

Part Ten

by James Francis Cooke

The lovable character of Theodore Presser was never more charmingly shown than in his business home, surrounded by his employees. Some of these may have differed with him and been irritated by his persistence in prosecuting his ideals, but this did not lessen their affection for him.

—EDITOR'S NOTE.

THEODORE PRESSER'S paternalistic inclinations reached their climax at the gatherings at Christmas time. His preparations began weeks in advance, and he looked forward to the festival with great joy. Many of the employees had finely trained voices. Many were professional singers. At one Christmas celebration some four hundred joined in the carol singing. There was usually an orchestra, and always a Santa Claus. Sometimes well-known citizens of Philadelphia were selected as speakers. At the end, Mr. Presser made one of his few speeches of the year. It was largely a talk about the progress of the business, of little homey occurrences, and some very sage and helpful remarks, some of which are quoted later in this biography. Mr. Presser was never happier than upon such occasions, and he hailed the entrance of Santa Claus, who he always called "Beltz-Nickle" with the uncontrolled joy of a little child.

His concern for the welfare of the employees was constant and sincere. He visited his sick employees personally, and if the doctor's bills were high, he paid them secretly and gladly from his own pocket.

He encouraged the formation of a savings fund, managed by the employees. This was established in 1905. The employees made weekly deposits, and at Christmas time there was a distribution of savings,

plus interest earned. During the forty and more years of the existence of this society, over eight hundred thousand dollars was collected and distributed. This fund was ably managed by William E. Lanson, Chairman, who served the Theodore Presser Company in many important positions during forty-eight years, and prior to that time, was with the John Church Company for ten years.

Mr. Presser organized a Presser Choral Society in 1912. This was conducted by the very able Dr. Preston Ware Orem, Music Critic of the firm, during his lifetime, and thereafter by Mr. Guy McCoy, Assistant Editor of THE ETUDE. Mr. Presser and I always sang in the chorus. The works presented ranged from "Trial by Jury" and Minstrels, given in the Presser Auditorium, to such masterpieces as Handel's "Messiah," Mendelssohn's "Elijah" and "Hymn of Praise," given in large halls with orchestra. The quality of the performances was highly praised by metropolitan critics.

Mr. Presser in 1916 instituted a cooperative store for the benefit of employees. This store ran for several years, and disposed of fruits, provisions, and canned goods amounting in value to about fifty thousand dollars.

*** The term "Beltz-Nickle" is a form of the Pennsylvania Dutch "Polz-Nickel" or "Beltz Nickel," meaning "The man with the fur coat," or better, "The Fur-coated Saint Nicholas." In Germany and in some parts of the Pennsylvania Dutch country "Polz-Nickel" is supposed to be a disciplinary character who appears on the night of December 6, with whips or switches in his hand to punish bad children. He was a kind of bogeyman employed by unwise parents to frighten little children. However, in the "Dictionary of Non-English Words of the Pennsylvania German District" by Maxine Bachman Lambert, published by the Pennsylvania German Society, the words "Polz-Nickel" are stated to have been introduced into the Pennsylvania German District in the sense of Santa Claus.

Picnics were held regularly in summertime at Delaware River resorts and in Mr. Presser's spacious gardens, and were heartily enjoyed by the employees. Among other intramural activities was an employees' paper, "The Presser Outlook," which ran for many seasons. He also provided a hall for employees' meetings, and at one time had a thriving library for his employees. The hall known as Presser Hall was used for hundreds of students' recitals. After his death, the removal of the wholesale business to another location, the Hall was discontinued. A beneficial association which aids employees during extended illnesses, and to which they contribute, was another of the firm's innovations.

Mr. Presser looked upon his patrons, particularly the thousands of teachers in smaller towns, as well as the music students, as essential parts of his success. In dedicating his fortune to musical education and musical philanthropy, he felt that he was giving back to those who had helped make his success possible, in the means whereby they might be protected when in dire need, and at the same time making provisions for the promotion of the art in every way possible within the financial limits of his bequest.

Theodore Presser was happiest when he was busiest. Idleness, save when he was on vacation, bored him. This applied to many hundreds of night sessions I spent working with him at his home. Leaving the office nightly for years, after a severe day's work, he almost always had a bundle of work under his arm, to which he would laughingly refer as being "loaded for bear," as though he were going on a shooting expedition. He spent his evenings studying business problems, reading reports, signing bills, auditing reports, studying manuscripts and new books, and signing checks. At his home he wrote original instruction books, which have been used by hundreds of thousands of students.

This capacity for work, combined with his great determination and strong will, became excessive in his last days. His best friends and counselors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in carrying heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when the climb was too high. His mentality was exceedingly virile and youthful and he would be found "on the job" long after younger men were tired out.

Mr. Presser was always an earnest champion of discounts for music teachers. He contended that the

(Continued on Page 266)

Marilyn Cotlow was born in Minneapolis, of an unusually musical family. Both her parents play and sing, and her mother's family numbers singers and teachers of music. Young Marilyn, however, was not originally destined for a musical career. For ten years, from the ages of three to thirteen, she took ballet training and was ready to enter a great ballet company when an illness overtook her. Her plans thus forcibly changed, she temporarily dropped professional work, went to school, and lived a normal school girl's life. She had always loved music in general and singing in particular, and entered into the markedly musical atmosphere of her home by singing for her own amusement. When the family moved to Los Angeles, her lovely natural voice was discovered. At that time, Hans Clemens, formerly of the Metropolitan Opera, awarded three annual teaching scholarships under the auspices of distinguished Metropolitan Opera judges. The fifteen-year-old girl decided to enter the scholarship audition, if only for the value of getting expert judgment on her voice. Because of her extreme youth, she did not win a scholarship—but a week after the audition, Mr. Clemens asked her parents to allow her to study with him. One of his great desires was to find a superb natural voice as yet untouched by other "methods," and to build it as he believed a superb voice should be built. He believed that he had found the material he sought in Marilyn. Thus her vocal training began. She has had no other teacher. After a period of study, Miss Cotlow sang all the auditions she could, and began her career as leading soprano of the Central City (Colorado) Festival, under Frank St. Leger. From there, she appeared on Broadway in the leading role of Gian-Carlo Menotti's popular "The Telephone." Next, she entered the Metropolitan Auditions of the Air contest, conducted by Dr. Wilfrid Pelletier and to her great surprise—she won. (See conference with Maestro Wilfrid Pelletier in ETUDE for March and April.) Her frequent radio appearances include CBS' "Family Hour," and "Your Song and Mine." Marilyn Cotlow speaks to ETUDE readers about the all-important beginning of a career.

—EDITOR'S NOTE.

Beginning the Career

A Conference with

Marilyn Cotlow

Leading Artist, Metropolitan Opera Association
Winner, Metropolitan Opera Auditions of the Air

by Rose Heylbut



Photo by Peter Bosch

MARILYN COTLOW

directions. Later on, when dramatic work begins, it is of enormous value to have practiced and won this kind of second-nature control over the muscles of the body. When I first stepped out upon a public stage, I handed myself like a veteran. At that time I had had no stage experience whatever—but I had disciplined training in ballet work, and this came back to me. In third place—know what you are doing! This is not quite so easily settled, since it includes an aware, alert, conscious control of every single thing to be done, both with the voice and with the body. Still, it can be achieved.

The Right Teacher Important

During the preparatory years, the important thing is to work under a teacher with whom you can actually feel yourself progressing. Vocal progress, at this stage, is largely determined by comfortable sensations while singing. Another excellent means of checking up on yourself is to make periodic recordings and listen to judge, objectively, your weak points, as well as your strong ones. I was unusually fortunate in finding my "right" teacher at once, in Mr. Clemens. I was also fortunate in being able to work in California! The climate there is such that it tends to slow you down—you can't hurry in Los Angeles, and you find yourself working slowly, normally, naturally.

As to actual vocal work, I had an odd problem. Although my voice is naturally a coloratura soprano, I had a tendency, at the start, to sing darkly, heavily. Mr. Clemens helped me to overcome this and to

equalize my scale according to the natural color of my voice, by giving me light, easy, gay things to sing. He also insisted on the correct use of the middle voice, not only as a means of building the voice, but also as a means of freeing extremities of range from any tightness. Odd as it may seem, there is an important connection between qualities of tone in these extremes of range. If deep (low) tones are sung too heavily, the high tones will invariably tend to spread. Thus, the cure for tonal faults in the one register may be found in remedying the other! Since both develop from the middle voice, however, the first and greatest care must be exerted there.

I learned another interesting thing in voice production from a cousin of mine, who is not a singer at all, but a medical scientist. At one time, he served as assistant to a recognized throat specialist and thus came to examine the throats of several world-famed singers. He was surprised to find how many of these singers had throat defects—small throats, malformed throats, nodes on the vocal cords, and so on. Hence, he made a study of the basic structural elements that make for good singing, and concluded that the vocal cords themselves are not really the source! The cords, of course, found, are simply the reeds for the tone. The voice (or breath) goes over these reed-like cords and into the sinus passages where it is resonated. Thus, it is the structure of these sinus passages that determines voice quality and the smaller these sinus passages, the greater the vibration of the resonating air, and the more brilliant the voice! The value of good head resonance, then, is of great importance in learning how to sing.

I should like to pass on to you two other maxims of Mr. Clemens' teaching. The first is that tone is produced chiefly, and first, in the mind! You produce only that tone which you have thought about to produce—which you have thought about. As an example of this, he taught us that a piano tone is a small forte tone. At first that puzzled me. Then I came to see what he meant. This is that a soft tone needs the same support and the same firmness as a louder one—that the difference (in production, not in sound) is the way you think of it. That is to say, you use exactly the same production for soft or loud tones, but by planning and thinking of them differently, you bring forth differences between them. The second great point is what Mr. Clemens calls controlled relaxation. This means that, while singing, the entire body must be free, relaxed—with the exception of the expanded diaphragm and the alertly active and controlling mind. While you sing, the mind and the diaphragm take over all activities—all other muscles (particularly in the throat and face) must be eased, freed, ready to obey, without the least assertive tensions of their own.

I have found that the best way to build good breathing habits is to learn to breathe to the full capacity of the lungs. . . . and not only to learn how to do it, but to do it regularly! A good lesson in breathing came to me from my little dog, Zip! Once, in our garden, Zip grew enraged at some birds and barked at them for nearly an hour, at the end of which time he was not at all weary, but ready to run and play. Now, it came to me that a human being, using his voice so vigorously for that length of time, would be (Continued on Page 267)



PRESSER HALL
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The Pianist's Page

by Guy Maier, Mus. Doc.
Noted Pianist and
Music Educator

More Thought-Checks

HERE are a few more of those wayward thoughts:

✓ 1. Counting aloud: When students stubbornly refuse to count aloud I overwhelm them with reasons for its constant use. I show them that counting-out-loud is the best way to find out where we are going. It's the road map which charts us along unfamiliar trails. It assures us of reaching our destination quickly without stumbling or tripping. In fact, I post an attractive sign in my studio, "Counting Time Saves Time," the most potent argument we can use, and one which invariably appeals to the hardest-boiled, self-conscious adolescent.

I never compel students to count long at a time; four or eight measures, then I stop. But I compel them to count very loud and do not tolerate any mumbling of words. At first I use "ands" or "Wub-an, two-oo, three-oo" and so forth, later dropping the divided beats.

The hundreds of short, challenging exercises in "Thinking Fingers" (Maier-Bradshaw) offer a painless inducement to counting-out-loud. After a few repetitions of one or two of the exercises in the book—all of them challenging but mercifully short—the habit is set and no further difficulty is met. What's more important, the youngsters love the exercises.

Teachers know that one of the important functions of counting aloud is to free the finger tips by way of the voice, through the larger muscle masses of the body—lower and upper torso, full arm (rotational mechanism) and hands.

✓ 2. Facing the music: Whether you are an elementary or advanced student, have memorized your pieces and performed them for audiences, do not neglect to play them over once or twice a week with your eyes following the music. This is one of the best ways of holding a piece in your "eye," and is an invaluable prop for your memory.

I am constantly shocked when I put music in front of a student who has memorized it to find that he is all in a dither, can't follow the notes with which where he is, and is hopelessly confused by the score. What kind of "memory" is that?

Don't neglect this occasional, regular review with your notes before you. Like that much advertised beverage, it refreshes, also it prevents pieces from spoiling, keeps them on an even keel, eliminates wrong notes, and above all, holds the interpretation to the composer's directions.

✓ 3. Practice assignments: Never allow a pupil to leave your studio without knowing exactly what he is to do in his home practice. He must know just how to prepare his assignment. To be sure, this necessitates writing out explicit directions, which takes time, but pays wonderful dividends. Such a scale to be practiced slowly, four times daily with right hand, four times with left . . . so many measures of a piece repeated two, three or four times . . . a "blind" driving exercise played in four different octaves, hands separately or together . . . part of a new piece to be read slowly, once with left hand, once with right, twice with hands together. In other words, an exact practice schedule.

Such directions often perform miracles with a youngster's lagging interest by doing away with that



silly half-hour or hour practice nonsense. It's about time for someone to speak out courageously on the subject of this evil. The pupil conscientiously goes through his assignment, then stops, whether he has practiced twenty-five or forty-five minutes. If he wants to continue longer, the teacher assigns some Fun Work—playing over old pieces, sight-reading, easy material, preparing duets or two-piano pieces, a bit of popular or boogie music, and so forth.

Children love drill and repetition. Above all, they flourish on the security of knowing what to do, when, and how to do it. The most pitious question I ever heard was that of a young child in a progressive school who asked the teacher, "Miss Smith, do you have to do today what we want to do?" Young people like to be told definitely what you want them to do; then they'll do it almost every time.

✓ 4. The metronome: I advise all students to use the metronome in practicing constantly, of course, but often, as an exact check-up on small time units. Try this for example: play a fast piece written in quarter note basis with eighth note metronome beats. Set it at a moderately fast eighth note speed and see if you are playing it evenly and exactly in time. I'll bet that you will be disgraced by your time inaccuracies, chiefly those uneven, pushed half beats. This is one of the best ways not only to prevent time distortion, but also to control your pieces. Many artists constantly use such a metronome check-up, setting the beat for a small time unit—namely eighths or sixteenths.

An electric metronome is perfect for such practice because it is always exact and because speeds can be shifted easily.

✓ 5. Applying Hanon: If you want to find a piece that applies the pure technical practice of Hanon and of chords and finger exercises, examine the Siloti transcription of Bach's *Organ Prelude in G Minor*. This piece is an almost perfect application for such drills. Its grade, late intermediate.

✓ 6. Fughetta and Fugato: A student asks, "What is the difference between a fughetta and a fugato?" A fughetta is a condensed, miniature fugue constructed exactly like the longer variety, while a fugato is a

free, extended fugal passage or fantasia set within an other composition.

✓ 7. Dominant and Tonic: Another student writes, "I've always been mystified by the word 'Dominant.' Shouldn't the tonic be called *dominant*, since it is the stronger tone?"

To avoid confusion, that word, tonic, should be called "key tonic" since it is the chord around which the other members of the key chord family revolve and which establishes the tonality.

I suppose the dominant chord is named because of its pull on the tonic. It certainly has a domineering quality, which you can test by playing the final chords of any slow singing piece which ends in the V-I progression, like the Chopin *Berceuse*:



It is easy to hear which of these chords has the stronger pull. Therefore the dominant is played with slightly more tone than the tonic, which is here the chord of rest or finish.

On the other hand, in brilliant V-I endings, the dynamism of the dominant must be topped by the final tonic, which is played louder than the dominant, of course:

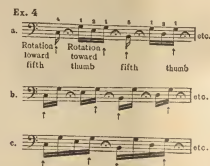


✓ 8. Alberti Bass: Another student is concerned over the Alberti bass, which is nothing more than those broken chord basses universally used in accompanying melodies:



To the composer, Domenico Alberti, was given the dubious credit of inventing such basses in the early eighteenth century. They have been the stock-in-trade of composers ever since.

But beware! These are hard to play reliably in rapid tempo. No student should be given a classic sonatina or sonata without first having mastered many such figures as pure technique. Besides light, even fingers they require perfect rotary balance in both directions (toward thumb and toward fifth finger) which can be developed by exercises such as:



The book, "Thinking Fingers" (Maier-Bradshaw) offers many examples for applying such rotary patterns. Don't neglect to work out similar figures for the right hand also:



(Continued on Page 214)

Overcoming the Crime Hazard With Music

An Exciting Community Experiment

How the Denver Junior Police Bands Have Successfully
Been Killing Delinquency Before It Hatches

by A. B. Bunnell



GEORGE V. ROY
Conductor of the Denver Junior Police Band

ATTRACTED from my homeward journey by the sound of a lively march, I sauntered up the green campus slopes stretching beneath the radiant glow of the Fourth of July sun, toward a group of blue-clad youngsters giving out with all they had on each down beat. Noting it to be an out of town band, I listened with amazement to the precision and skill of each section, and watched the smoothness with which they moved from one selection to another without the apparent guidance of a director.

Believing that somewhere there must be a director, I moved about the crowd and spotted him at a distance, dressed similarly as other band members, standing on the farther side among the observers, and completely fingering a long blade of grass with seemingly no concern in the band's performance. I was about to cross over and make the director's acquaintance when, at a nod of his head, the little fellows ceased playing, and with the skill of Arabs, closed their cases and were gone; leaving my curiosity unappeased as to the identity of this outstanding band.

It was not until sometime later, while working on a juvenile delinquency case, that I came to know that this group was the Denver Junior Police Band which has had such a great influence upon many Colorado boys. For, despite the fact that one out of every twenty-three inhabitants in the United States is a member of a potential crime army of six million, that the percentage of crime is dropping to an appalling lower age level, and that there was a ten per cent increase of juvenile arrests over last year's record, it is amazing that not one of the sixteen hundred members of the Denver Police Band graduates has ever been before a juvenile court.



HERE THEY ARE AT REHEARSAL!
Denver will have little to fear in the way of juvenile delinquency from the youngsters in this Boys' Police Band.

In almost all of the states, as well as in Alaska, Hawaii, and South America. Although some of the Junior Police branches have a membership of well over five thousand and carry on various activities other than music, the Charter of the Denver Police Organization has now ceased all other activities, functioning strictly as a musical group—justly rating in all respects one of the finest boys' bands in America.

Making child delinquency his hobby, and being a showman and entertainer himself, Sergeant Walter Heath, backed by the local Denver police force for a year trial, undertook the organization of the Denver Junior Police. Established for boys between the ages of seven and sixteen, the membership steadily increased, in three

years, from the original twenty-five, to a membership of two hundred and fifty, with a waiting list of several hundred.

The various activities included seasonal sports, drill team, glee club, and band. The band itself was organized when the Denver Policemen's Protective Association assumed the sponsorship of a free instrumental music class at the Wells Music Company. However, realizing that the athletic program interested the boys only during their brief meeting periods, the athletic program was dissolved, with the band becoming the real project, as it required, in addition to the regular rehearsals, daily hours of practice which brought the boys' interest right back into the home, and in addition, enriched the discipline and character training program to such an extent it elicited notable comment from citizens and parents alike.

Today, with three bands totaling a membership of one hundred and twenty-five, parental interest remains very staunch. Regularly each week at rehearsal time a large representation of fathers and mothers patiently climbs the tall stairway to the practice room above the city street cleaning department in lower downtown Denver. One cannot help noting the interest and sincerity with which these parents watch their child's growth, as they take strict note of the next week's assignment and the new scale and arpeggio assignments for the six months' test.

At times, in the first year of training, it is difficult for some parents to understand the brisk firm mannerisms of the band's director, Mr. George V. Roy. Many see their "Willie" as a sensitive lad who would come through in time with patience and encouragement; while Mr. Roy, seeing "Willie's" imperfections, may, as a musician, meet the professional demands that will be made of him as such. No boy is favored or allowed to slide by without producing the desired results. Every detail toward a boy's progress is watched and checked closely. Whether the boy will become a professional musician or not, Mr. Roy seeks to develop mastery in the disciplining of one's self and musical technique. However, it is not long before boys and parents alike soon learn that Mr. Roy means

DENVER'S WONDERWORKING JUNIOR POLICE BAND

A Flood of Distinguished Records

by Peter Hugh Reed

Auber: Overtures to *Masaniello*, *The Crown Diamonds*, *Fra Diavolo*, *The Bronze Horse*; Arthur Fiedler and the Boston "Pops" Orchestra, Victor set 1274.

Beethoven: *Egmont* Overture; Serge Koussevitzky and the Boston Symphony Orchestra, Victor disc 12-028.

Beethoven: Symphony No. 1 in C, Op. 21; Bruno Walter and the New York Philharmonic-Symphony Orchestra, Columbia set 796 or Microgroove disc ML 2027.

Dvořák: Symphony in E minor, Op. 95 (From the New World); Leopold Stokowski and his Orchestra, Victor set 1248.

Haydn: Symphony No. 88 in G; Eugene Ormandy and The Philadelphia Orchestra, Columbia set 796 or Microgroove disc ML 4109.

Liszt: Hungarian Rhapsody in F minor; Eugene Ormandy and The Philadelphia Orchestra, Columbia disc 12-928-D.

Masenet: *The Virgin—The Last Sleep of the Virgin* and Mendelssohn: *Scherzo from Octet*, Op. 20; Sir Thomas Beecham and the Royal Philharmonic Orchestra, Victor disc 12-0688.

Mendelssohn: Incidental Music to A Midsummer Night's Dream; Arturo Toscanini and the NBC Symphony Orchestra, Victor set 1280.

Mendelssohn: *Ruy Blas—Overture*; Pierre Monteux and the San Francisco Symphony Orchestra, Victor disc 12-0657.

Milhaud: *Le Boeuf sur le Toit*; Dimitri Mitropoulos and the Minneapolis Symphony Orchestra, Columbia set MX-308.

Mozart: Symphony in E-flat, K. 543; George Solti and the Cleveland Orchestra, Columbia set 801 or Microgroove disc ML 4109.

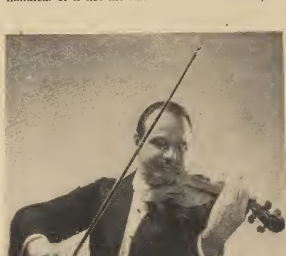
Tchaikovsky: *Francesca da Rimini*; Leopold Stokowski and the New York Philharmonic-Symphony Orchestra, Columbia set 806 or Microgroove disc ML 4071.

Tchaikovsky: Symphony No. 3 in D, Op. 29 (Polish); Sir Thomas Beecham and the Royal Philharmonic Orchestra, Victor set 1279.

Haydn: Symphony No. 96 in D; Concertgebouw Orchestra, Eduard Van Beinum, conductor, Decca LDA set 84.

This group of orchestral recordings offers rich rewards for the discriminating music lover. There have been quite a number of recordings of the Auber overtures, but none in performance and reproduction that satisfy more than the Fiedler rendition. All except the *Masaniello* or *Le Masque* of the latter overture are from light operas, full of a captivating tunefulness and elation. Koussevitzky's "Egmont" Overture reveals the beauty of sound of a great orchestra, well recorded, but the dramatic implications of this great "tone poem" are by no means fully exploited. Walter's performance of Beethoven's youthful symphony is more romantic than the famous Toscanini version. Well recorded, it offers the listener a striking example of the conductor's geniality in music-making. Stokowski's latest version of the "New World" Symphony is superbly recorded, showing what American engineers can do with extended range. The interpretation, less capricious in style and pace than the conductor's earlier performances, is by far the most persuasive now on records. Ormandy's Haydn is expertly polished, but the orchestral tone seems rather heavy for this volatile music. The older Toscanini set, though less well recorded, offers a more vital and imaginative reading. The Dutch conductor, Van Beinum gives a better performance of the D major symphony, playing an orchestra of proper size for Haydn's music. This genuinely fine work, lesser known than the G major Symphony, repays closer acquaintance, especially in a realistic recording that does full justice to the conductor's artistic discretion. The List is an ar-

range of the fourteenth rhapsody for piano, more familiar in the arrangement for piano and orchestra as the Hungarian Fantasia. Its virtuosic characteristics serve to exploit the famous Philadelphia Orchestra advantageously. Masenet's sacred work, "The Virgin," is remembered today only by the Prelude to Part IV. The Last Sleep of the Virgin, a tender orchestral lullaby, Beecham's artistic restraint is appreciable in music where sentiment, if stressed, might become cloying. The familiar Mendelssohn scherzo is also well handled. It is not the infinite care and accuracy of



ZINO FRANCESCATTI

Toscanini's performance of the same composer's incidental music to Shakespeare's "A Midsummer Night's Dream" that alone impresses. Rather, it is the youthful buoyancy and light-hearted eagerness he brings to his interpretation. This assuredly is music making of an extraordinary kind. Monteux tends to dramatic ostentation in his performance of the "Ruy Blas" overture. The memory of Beecham's older recording, with its better orchestral playing and suaver artistry, prevails. The Milhaud score, with its early jazz compositions, is dated today. It seems rather naive and thematically banal, as so much experimental music of the post World War I period. Originally written for violin and piano, it turns up in this recording in an orchestral arrangement made for a pantomime piece called *The Nothing Doing* Bar (reviving memories of an American pastiche). After several hearings, our musical curiosity was sated, perhaps because Mitropoulos ignores its subtleties in favor of virtuosic blatancy. Solti's treatment of one of Mozart's greatest symphonies is musically precise, a bit on the solid

side, with little or no feeling for sentiment. However, the orchestral playing is admirable and the recording splendid, and the fact that it is represented on a long-playing disc recommends it to record buyers. Tchaikovsky's "Francesca da Rimini" is more diffuse than most of his tone poems—its best pages are those toward the middle, where Francesca relates hers and Paolo's great love. Stokowski plays this music with consistent dramatic vehemence, making it a more exciting drama than Koussevitzky did. Either the regular or the long-playing version is worth acquiring, as both are well recorded. Tchaikovsky's Third Symphony is a work of considerable charm, invention, and ingenuity. Its neglect in the concert hall is undeserved. Beecham plays this work with uncanny musical insight and enthusiasm, making it a more appreciable musical experience than Kindler or Coates, who previously recorded it.

Haydn: Concerto No. 1 in C major; Isaac Stern (violin) with string orchestra and cembalo, Columbia set 799.

Rachmaninoff: Rhapsody on a Theme of Paganini; Artur Schnabel and the Philharmonic Orchestra, Walter Susskind, conductor, Victor set 1269.

The Haydn proves a delightful composition, properly spirited in its outer movements and tender in its slow section. Moreover, the use of small orchestra with piano, tripechord gives this performance a particular charm, essential to its well-being. Stern plays the work admirably and the recording is exceptionally fine. The Rachmaninoff Rhapsody remains the most popular work of its composer, except his Second Concerto. A romantic composition, richly scored, its range is both a virtuosic and lyrical one exploiting a proficient pianist to advantage. Though Rubinstein is more showy in his performance than was Rachmaninoff or Moisewitsch (each of whom recorded the work before him), one feels his is a valid approach to the composition. Aided by a good orchestra, a particularly fine conductor, and superior recording, the pianist gives a thrilling account of this music.

Ravel: *Trigane*; Zino Francescatti (violin) and Artur Blahut (piano), Columbia disc 72771-D or Microgroove 7-inch disc.

Beethoven: Sonata in A major, Op. 69; Pierre Fournier (cello) and Artur Schnabel (piano), Victor set 1281.

Beethoven: Trio in D major, Op. 70, No. 1; Adolf Busch (violin), Hermann Busch (cello), Rudolf Serkin (piano), Columbia set 804.

Hindemith: Quartet in E-flat (1943); Budapest String Quartet, Columbia set 797.

Ravel's virtuosic gypsy rhapsody is played with fervor and nuanced elegance by Francescatti. More than any other living violinist, perhaps, he makes this composition something more than just a glowing technical show. The recording is best in the twelve-inch disc. Beethoven's third cello sonata is to the cellist and pianist what his "Kreutzer" Sonata is to the violinist. Written around the time of the Fifth and Sixth Symphonies, it reveals his genius at its height. Fournier, unquestionably one of the greatest living cellists, plays with poised and fluid technique, giving a performance that remains most musically satisfying. At the piano, Schnabel matches the mood and expression of his partner with perfect equanimity. One of Beethoven's most delightful trios is his G major, Op. 70, sometimes called the "Gloss" trio because of the eerie character of the slow movement. The music is alert, bright, and ingenious in invention. The new performance is exceptionally fine, with the impetus deriving from Serkin's splendid piano playing. An excellent recording—The Hindemith quartet—written and dedicated to the Budapest String Quartet, is more immediately accessible than the composer's earlier work. The technical ingenuity of the composer's part-writing is fascinating and much of the melodic material is warm and appealing. The performance is one of conviction.

Among recent keyboard music recordings is a new set of Schumann's *Endes Symphoniques* (Victor 1272) by Alexander Brailowsky, whose performance is technically proficient but somewhat lacking in true romantic feeling. Claudio (Continued on Page 270)

RECORDS

ETUDE

A NINETEENTH CENTURY ROMANTICIST

"HOFFMANN; AUTHOR OF THE TALES" By Harvey W. Hewett-Thayer. Pages, 416, 16. Price, \$6.00. Publisher, Princeton University Press.

Professor Hewett-Thayer, Chairman of the Department of Modern Languages at Princeton University, has written one of the most engaging volumes in recent years upon a subject about which there is relatively little information in English. E. T. A. Hoffmann was one of those tremendous geniuses of the time, comet-like over the pages of the literature of the time, and remain figures which, as time goes on, become almost mythical. Some go so far as to claim that he was "one of the great masters of world literature." As a composer his compositions were pretentious but not sympathetic. There are twelve operas, a ballet, a symphony, an overture, a quintet for harp and strings, piano sonatas, a Mass, and so on. None of these, even his best-known work, "Undine," is frequently heard at this time.

Hoffmann as a powerful force in the Romantic Era in music is recognized by all. In fact, it has been difficult for those confined to English to understand the convulsion of mysticism, religion, ritualism, fantasy, and wild imagination which affected the first fifty years of the nineteenth century. Hoffmann's influence upon the composers of the period, and the way from the volatile Schumann and his immortal songs for the violin to Offenbach, who set to music the "Tales of Hoffmann," was very striking in many ways. Your reviewer has seen few musical books in recent years which have excited him more than Dr. Hewett-Thayer's new work.

THE SCIENCE OF ART

"THE MATHEMATICAL BASIS OF THE ARTS." By Joseph Schillinger. Pages, 696. Price, \$12.00. Publishers, Philosophical Library.

If anyone may be called "The Einstein of Art and Music," certainly a glance through Joseph Schillinger's profound and more or less appallingly complex "The Mathematical Basis of the Arts" will reveal that he is entitled to this distinction. A large part of the book is given over to charts, diagrams, and mathematical computations which present the appearance of a book of logarithms, extremely valuable in itself, but wholly worthless to anyone without the brains and experience to work out the problems of Schillinger. There is an historical bond between the science of music and that of art which only too few creative workers realize. This dates back to ancient Egypt and Greece. Musical mathematics must have existed long before the time of Pythagoras and his theory of "the music of the spheres."

The question arises in the musician's mind: How did Bach produce any of his marvelous creations without the science of Schillinger? Schillinger even suggests an improvement in J. S. Bach's "Two Part Invention No. 8." Bach himself was greatly interested in problems of physics as related to music, but he was far more concerned in composing music than in writing about it. If mathematical science in Bach's day had advanced to the Einstein level, we are sure that his mind would have rejoiced in Schillinger's discoveries. The remarkable thing is that George Gershwin and others of the Broadway group of composers, so helped by the principles taught by Schillinger that they developed a kind of musical worship for him.

Schillinger was born in Russia in 1895 and became an American citizen in 1936. He died in 1943. He studied with Nicolas Tcherepnine at St. Petersburg. In Russia he held many high positions as educator and conductor. He also composed effective musical works, took an active part in moving picture development, and also wrote a technical work upon electricity. Dr. Charles J. Martin, Professor of Fine Arts at Columbia University, says of "The Mathematical Basis of the Arts": "The method of rhythmic design presented by Joseph Schillinger is fascinating on a basis of the arts of music, literature, and the spare arts. In his method, Schillinger reveals the fundamental mathematical laws of structure underlying plant and animal life, and their application thereof in the art forms of developed cultures of the past."

APRIL, 1949

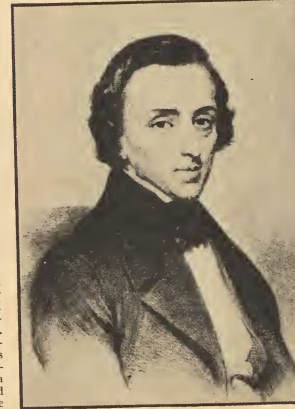
Etude Music Lover's Bookshelf



by B. Meredith Cadman

A NEW CHOPIN BIOGRAPHY
"CHOPIN, THE MAN AND HIS MUSIC." By Herbert Weinstock. Pages, 358. Price, \$5.00. Publisher, Alfred A. Knopf.

Here appears another "Borzo Book" from Knopf, with its accustomed elegance in the art of bookmaking. It deals with one of the most romantic figures in fiction. Hollywood fantasies, and dramatic extravaganzas. After a great personage has been studied in opera to millions of homes, this new book should be a very valuable screen-side guide.



CHOPIN
After a painting by Ary Scheffer

BEYOND THE FOOTLIGHTS
"OPERA LOVER'S COMPANION." By Mary Ellis Peltz. Pages, 385. Price, \$3.00. Publisher, Ziff-Davis.

Mary Ellis Peltz is Publicity Director of the Metropolitan Opera Association, and has assembled from the Opera News a number of articles by distinguished writers dealing with thirty-eight favorite operas and with many of the exciting "going-on" behind the scenes. In these days, when television is bringing opera to millions of homes, this new book should be a very valuable screen-side guide.

LIVELY MUSICAL ANECDOTE
"AND THERE I STOOD WITH MY PICCOLO." By Meredith Willson. Pages, 255. Price, \$2.75. Publisher, Doubleday.

Anyone who has been within ten feet of a radio receiver knows Meredith Willson, the engaging young conductor and music arranger who graduated from the Sousa band and the New York Philharmonic Orchestra to the stirring company of the Maxwell House Coffee Broadcasts, Ford, Jello, and what have you. He is the author of motion picture scores and symphonies, but has won his orchids largely by his merry, unfeeling programs for the home. He has buzzed around quite a little, and his sprightly word pictures of his friends are highly entertaining.

AT THE PROSCENIUM
"A FRONT SEAT AT THE OPERA." By George R. Marek. Pages, 307. Price, \$4.00. Publisher, Allen, Towne, and Heath.

Mr. George Marek, who is Music Editor of Good Housekeeping, has given us a lively picture of those things which are sure to be of interest to opera-goers. For some years he has written the annotations for the Metropolitan Opera programs, and has gathered, from musical history many tales and facts about operas, composers, performances. The book is fresh, engaging, and sometimes very amusing.

MUSIC'S AMAZING DEVELOPMENT
"THE HUMAN SIDE OF MUSIC." By Charles W. Hughes. Pages, 341. Price, \$3.75. Publisher, Philosophical Library.

Charles W. Hughes gives us an admirable and thoughtful work which essays to try to integrate music with life. It is written in a style which is serious but at the same time has an appeal to the general reading public. The book is filled with interesting information, occasionally anecdotal, and is a fine work to place in the hands of a young musician striving to orient himself in life and in his art.

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the M.T.N.A.
Founded December, 1876, at Delaware, Ohio.

by Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh
Editor and Chairman, Archives Committee of the M.T.N.A.

"Well, that was that. I did play more American music. So did young musicians all over the country. We exchanged programs with each other; in fact, I had periodically to throw out huge quantities of programs of festivals of American music from all over the United States. The upshot of all this activity was a growing conviction on my part that the hypothetical entity known as 'the American composer' no longer need be the object of special pleading. The presence of American music had become a commonplace, not only with myself, but also with everyone else.

"It is obvious to me now that, at the moment I reached that conclusion, American music for me came of age. I played and programmed American music because it was good music; I considered it as music *per se* rather than as the object of special pleading. For example, I speak today as a member of the Walden Quartet, which is entering its fifteenth year of existence. In the course of those fifteen years, the quartet has performed prodigious feats in behalf of American music. As far as one can ascertain from the extant records the Walden Quartet has performed to date a total of eighty-eight different contemporary works. Of these, fifty-four are American. These eighty-eight works represent sixty-nine different composers, of whom forty-five are native-born Americans and nine naturalized citizens. To give an idea of the scope of the performances, it is only necessary to quote at random from the list of composers, as follows:

Wayne Barlow
William Bergsma
Ernest Bloch
John Alden Carpenter
Paul Creston
Robert Crosse
Marcel Dick
Richard Donovan
Herbert Elwell
Alvin Epler
Ross Lee Finney
Carl Fuernstein
Paul Hindemith
Charles Ives
Frederick Jacobi

Ellis Kohs
Norman Lockwood
Charles Martin Loeffler
Otto Luening
Douglas Moore
Robert Palmer
Burrill Phillips
Walter Piston
Quincy Porter
Wallington Riegger
Leroy Robertson
Arnold Schoenberg
Arthur Shepherd
William Schuman
John Verrall

Of the eighty-eight works in question, the staggering total of forty-five represent world premieres! "It seems obvious, from these figures, that in the case of this particular organization, the American composer has no complaint to offer. The important point, however, is that this sort of activity tends to become more and more the rule rather than the exception. I hasten to add, to mollify any composers in the audience who feel that their works are not performed enough, that I am attempting to describe a noticeable trend, not a Utopia; it is obvious that much remains to be done.

"Now, in thinking about this subject, it occurred to me that it was only logical to consult a composer as to his views on the composer-performer relationship. Fortunately, I had not far to go, for Mr. Alvin Eler, my colleague at the University of Illinois and a first-rate composer, was more than willing to discuss the matter with me. After spending an afternoon with him, I was totally unable to elicit any reaction in-

volving a fundamental feeling of discontent concerning the attitude of the American performer. He did admit that he would be happy to see more performances of his music (and what composer wouldn't?) but, by and large, he had only the following ideas:

"Like many other composers, he believes that performances subsequent to the premieres are a vital necessity to the composer today. Especially because audiences are confronted with so many diverse and sometimes conflicting styles, it is imperative that a given audience should be allowed the opportunity to hear a considerable amount of one composer's music within a reasonable length of time. The more music lower may develop the ability to judge the music in terms of itself.

"In the second place, Mr. Eler would request from the performer a greater amount of both comprehension and taste in the selection of the American music he performs. That is, of course, a very subjective matter and involves matters which are properly beyond the scope of this paper. What Mr. Eler means, in this instance, is that the performer should play only music in which he believes.

"All of which seems sensible enough; how many of us have heard performances of American music which have been ruined because the executant had no genuine interest in or understanding of the work? Mr. Eler carries his feelings to their logical conclusion when he says that he prefers that the work not be performed at all, rather than to have it played without conviction.

"He goes on to say, finally, that the performer should throw off his abnormal fear of the reaction of audiences. Says he: 'Let's get out of the grip of the public what it wants' attitude! One can trust the essential soundness of an audience's attitude to any good music, well played.'

"It must be remembered that this 'give the public what it wants' attitude derives, in many cases, not so much from the performer's solicitude for the audience as from a subconscious projection of his own inferior taste. So it is that when the violin recitalist, ninety-nine times out of a hundred 'gives them' Wieniawski and Vieuxtemps instead of Hindemith or Stravinsky, it is because he has a genuine predilection for the former composer. He knows, of course, that it would be in bad taste to express an overt preference for such music, so he satisfies his own desires and, at the same time, salves his conscience, by imagining that they exist in the minds of his audience."

Mr. Garvy purposely omits a detailed discussion of the appearance of American music works in the commercial concert field. Here the picture is by no means as encouraging as his description of the work of the Walden Quartet.

He continues:

"There remains, then, one sizeable and influential factor which has not heretofore been mentioned: the colleges. Those who will direct the destinies of our musical environment in the future are, in large measure, trained in our colleges and music schools.

"Now, it is true that the music department of a college has many functions. (Continued on Page 263)

ETUDE



EDWIN A. FLEISHER

Before describing the Edwin A. Fleisher Music Collection, housed in the beautiful Free Library of Philadelphia on the Benjamin Franklin Parkway, it is important to know how and why this collection was amassed.

Almost forty years ago, in 1909 to be exact, Mr. Edwin A. Fleisher, a manufacturer and amateur musician, organized an orchestra of boys ranging in age from ten to sixteen years. The rehearsals were held in the gymnasium of a day nursery conveniently located in the foreign section of Philadelphia. The first conductor was Jay Speck, then a very young man, a talented student of music, now the music instructor of the Southern High School of Philadelphia. Among this group of sixty-five there were many talented youngsters, especially in the string instrument choirs. After only a few months of rehearsals, the enthusiasm, the earnestness, the regularity of attendance by the members of the orchestra, convinced Mr. Fleisher that these eager and aspiring young musicians deserved a place rather than a gymnasium in which to rehearse. Consequently, he purchased at auction a dwelling near the central part of Philadelphia, had it altered to fit the requirements of an orchestra, and gave it the title "The Symphony Club." Under this name it was chartered in Pennsylvania in 1924 as a philanthropic, educational institution.

The club house was opened in September 1910. The first professional conductor engaged was the well-known concert pianist and composer, Mr. Camille Zeckwer. Almost immediately, youngsters from all sections of Philadelphia swarmed to "The Symphony Club" so many in fact that two orchestras were formed and a few years later even a third was needed—two string orchestras, a junior and a senior, and one full orchestra. The full orchestra was, of course, the ultimate goal, so that with more technical and orchestral training those who qualified were advanced from the junior to the senior string orchestra and finally into the full orchestra. Mr. Fleisher himself, although no youngster at the time, gave three evenings a week to the club so that he might play viola in each of the orchestras.

Mr. John Grolle, now head of the Settlement Music School, succeeded Camille Zeckwer. It was decided by Mr. Fleisher and Mr. Grolle that girls should be admitted as well as boys.

Mr. Fleisher soon realized that it was a mistake to confine orchestral training to the so-called standard works. The members, boys and girls, tired of playing these works constantly and so did Mr. Fleisher.

As a result, Mr. William F. Hapich was engaged

The World's Most Remarkable Collection of Orchestral Music

The Edwin A. Fleisher Music Collection in
The Free Library of Philadelphia

as conductor and it was agreed that one-half of the rehearsal time of each orchestra was to be devoted to the study of standard works and the other half to the sight-reading of new or old works not familiar to the members of the orchestra. This is and was from its inception a great innovation—unfortunately not followed by many amateur orchestras. Many an excellent soloist, familiar with the standard works and with good technical equipment, has failed to pass the examination for admission to a professional orchestra because he could not sight-read a composition with which he was not familiar.

Mr. Hapich conducted the orchestras for twenty-six years and was succeeded by Mr. Arthur Cohn, head of the Music Department of The Free Library of Philadelphia. Mr. Cohn had been a member of The Symphony Club's full orchestra many years ago and received his orchestral training under the direction of Mr. Hapich.

The Collection is Begun

When it was decided to devote half of the rehearsal time to sight-reading it meant the purchase of a vast amount of music, sufficient to supply three orchestras with new material for each rehearsal. Most of the standard works had been purchased prior to that time. By 1929, the collection of music had outgrown the club house. Some six thousand works had been

amassed and their weight was so great that it became necessary to have steel girders placed under the floor of the room called the library. In the same year this already large collection was presented by Mr. Fleisher to The Free Library of Philadelphia (City of Philadelphia) where it is partly housed in a room of its own.

An Exceptional Collection

After World War I it became difficult and uncertain to purchase foreign editions of orchestral music, through American dealers. Therefore, Mr. Fleisher, equipped with the catalogs of the leading publishing houses in Europe, undertook an extensive trip covering England, France, Belgium, Germany, Austria, Hungary, Czechoslovakia, Poland, and Russia. In each of these countries large quantities were purchased. It was a year and a half after Mr. Fleisher's return to the United States that the shipments were finally completed.

The Edwin A. Fleisher Music Collection is exceptional in that all compositions include the conductor's score, together with a complete set of parts sufficient in number for a larger orchestra than any now existing. Most libraries have collections of orchestral music, but they embrace only the conductor's scores, adequate for study and reference. Thus the Fleisher Collection, with both the scores and parts, combines



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ARTHUR A. COHN

Director of the Edwin A. Fleisher Music Manuscript Collection in The Free Library of Philadelphia

The Door to Grand Opera

(Continued from Page 208)

the Opera, Earl Lewis, Assistant Manager, Frank S. Leger, Conductor, Lucrazia Bori, famous prima donna, and myself. The well-known critic and radio announcer, Milton Cross, opens the program with the customary announcement that the sponsor, the Famous Television and Radio Corporation, Inc., is presenting the Metropolitan Opera Auditions of the Air. Shortly, the young singers hear their names pronounced by Mr. Cross's familiar around voice. The door of opportunity and fame is opened on the air to an audience of millions in all parts of America. Everything is done to make the audition as professional in character as possible. In fact, there has been far more preparation for the concert than is customarily given to concert artists in Carnegie Hall. Our audiences in the studio are never hypocritical. They want to hear the singers and want to see them make good.

After the singer has appeared, the distinguished judges give their opinions. Of course, they do not have anything as stereotyped as score cards. There is no regimented judgment, only a sincere and very practical appraisal of the possibilities of the singer to succeed in opera. It should be remembered that we are just as much interested in securing great talents as the students themselves are to win. After the decision is made, and the young singers are given an opportunity to appear at the Metropolitan, their position is far better than was their predecessor. They are already known to millions in America, and they have not been worn out by years of playing in smaller European opera houses, often under very unimpressive conditions.

Not all of the contestants are equally successful in after life, but that is to be expected. Life is like that. We in America are all born with equal rights and privileges, from a constitutional standpoint, but when it comes to talent and those other things which have to do with working out a career, that is largely an individual matter. However, all those who have been given auditions and have passed through the experience, have unquestionably been benefited, from the standpoint of prestige, if from nothing else.

Since I first started on these auditions I have personally heard well over nine thousand young singers. Up to this year four hundred and sixty-one young singers have been given auditions on the air. The percentage of those who have made outstanding successes is very high. Consider such stars as:

Star	Audition Date	Début Role
Frances Green	1941-42	Musella ("La Bohème")
Jack Mather	1938-39	Bernier ("Tannhäuser")
Margaret Harshaw	1941-42	Third Norn ("Die Walküre")
Raul Joffe	1940	Der Grieux ("Manon")
Anna Kaskas	1935-36	Orfeo ("Orfeo ed Euridice")
Robert Merrill	1938-39	Germont ("La Traviata")
Patrice Munn	1942-43	"Mignon" ("Mignon")
Regina Resnik	1939-40	Leonora ("Il Trovatore")
Eleanor Sieber	1943-44	Sophie ("Der Rosenkavalier")
Risë Stevens	1935-36	Mignon ("Mignon")
Martal Hughes	1941-42	Dapperluto ("Tales of Hoffman")
Leonard Warren	1937-38	Paolo ("Boccacaglia")

All of these young artists have made pronounced successes at the Metropolitan, and several have been received in performances in Europe and South America.

Having crossed the portals of the Metropolitan, their future path to operatic heights must depend their health, how they avoid those things which are detrimental to a singer, and how hard they study to improve their art every day. The human voice is in many ways an extraordinarily tough organ. It will stand an enormous amount of use, but is injured by constant use. Future generations of critics and historians will be able to trace the development of most orchestral music to its source through this gigantic collection.

THE FREE LIBRARY OF PHILADELPHIA

This handsome building on the Benjamin Franklin Parkway, which houses the Edwin A. Fleisher music collection, is one of a large group of distinguished edifices which greet motorists entering the city. The Benjamin Franklin Parkway is a non-commercial boulevard. It was laid out according to plans of the *Champs Elysées* in Paris by the famous French-American architect, Paul Cret, and the noted Parisian architect, Jacques Greber. The distance from the great Fountain of the Rivoli to the Art Museum is approximately the distance between the Place de la Concorde and the Arc de Triomphe in Paris. On the Benjamin Franklin Parkway are several majestic cultural buildings: The Philadelphia Art Museum, the Rodin Museum, the Board of Education, the Franklin Institute, the Museum of Natural History, the Cathedral of SS. Peter and Paul, and The Free Library of Philadelphia. It is one of the distinguished streets of the world.

with study and reference the availability for a performance of each and any work.

The term "orchestral music" requires amplification. Orchestral music embraces works which have been written for any number of players requiring a conductor, and includes compositions for large orchestras, small orchestras, string orchestras, wind orchestras, and works for solo instruments with orchestral accompaniment. In the last category the collection has compositions for every conceivable type of woodwind, brass, string, and even electrical instruments. It includes works from almost every civilized country on the globe. It is important, however, to note that notwithstanding the rapid and constant growth of the collection, great discrimination has been exerted in the selection of music, with a very impersonal attitude as to the compositions chosen.

The extent of the Fleisher Collection, now numbering more than twelve thousand works, can be defined as the largest collection of serious orchestral music in the world. The word "serious" negates comparison with the libraries of broadcasting stations and kindred organizations which contain songs, popular music, and trivia as their main bulk.

This collection of music is remarkable in many respects too numerous to list, but most important of all is the fact that it is a playable as well as a study collection. It includes all of the Mozart symphonies and concerti; one hundred and three out of a possible one hundred and four Haydn symphonies (many in manuscript and without a performance); and about six hundred and fifty works by Latin-American composers.

Widely Used

The use of the collection covers every part of the United States, Canada, and South America, and with certain restrictions due to post-war conditions, Europe. Shipments move daily by express and plane. Music is lent according to specific conditions of loan

PRACTICALLY all students of singing are troubled with a "break" in the voice. A sudden change of quality puts the singer in a panic. What is the cause of this "break," and how can it be overcome?

In common with all animals, we all make two basic sounds. A groan, and a whistle. The groan has a full-toned, robust quality. The whistle has a thin, light quality. It is surprising that you have two voices! You have two eyes, two ears, and two hands, yet in each case the two function together.

The "break" in your voice is an awkward transition from one to the other. The purpose of vocal lessons is to blend these two voices into one smoothly flowing vocal line, from your lowest tones to the middle tones, and from the middle tones to the highest tones.

Recently, a student who came to me from the West was thin, like a child, and sang low tones. My said, "I'm a soprano, and I have a low voice, and yet I'm mature, and I want to express mature thoughts, and feelings. I can't even sing high tones any more." Obviously this student was not producing sounds the way nature in-



CRYSTAL WATERS

tended her to produce them. I encouraged her to experiment with finding out just what her voice would do. I suggested: (1) That she groan on her lowest sounds without pressing down on her throat or tightening in any way. (2) That she experiment with whining on her highest sounds. (3) That she take a big breath, hold her jaw down with one hand, and experiment by starting with a low groan, then slide up to the high whine and back again, like a siren.

Overcoming Throat Constriction

Her first efforts were choked, and throbby, because of throat constriction. It was hard for her to realize that she could not "make" a tone; but she had to "let" the voice follow her will to move up and down. She admitted that it was a big mental hazard just to move the voice from a low, robust groan up to a high, thin, whistle. I explained that until she overcame this psychological obstruction her voice would not move up and down freely, so that she could fulfill the demands of singing. The siren-like noise from low to high is like a sea of sound, and the tones of the music are like an island on the sea of sound. Until you can move freely all over the sea, you cannot move from island to island, and she agreed that this was reasonable.

During her first experiments there was a "bop" or "break" in the voice, as it moved from the low, robust

Is There a Break in Your Voice?

by Crystal Waters

In Conference With Annabel Comfort

voice over to the high, thin voice, and returned. This was due to constriction. It was not long before she was able to maintain an open throat which allowed the vocal bands freedom of action, and she was able to support the voice with a steady column of rising air, so that the "break" entirely disappeared. There was a smooth line of sound in her voice, up and down.

The First Step

The first thing to do to avoid a "break" is to have the mental freedom to move around, and you must be willing to experiment with all kinds of sounds, not just pretty ones. In order to achieve this freedom, remember that there are practically no nerves in the vocal bands themselves. If I were to ask you to sing *Yankee Doodle* would you look in the throat for it? Your vocal bands are merely motor impulses which carry out the dictation of the ears. When you can go back and forth freely, the breath stream will carry the voice out, and the throat will be so open and relaxed that the vocal bands can operate under their own law. Then the "break" between the two voices tends to disappear.

How can this be translated into help for the singing voice? First, you must develop correct breathing habits. Did you notice the action of the abdominal muscles when you groaned and whined? This spontaneous action sends up the breath stream, but the ribs should be held up and extended to smooth out and regulate the flow of air into the vocal bands. The throat must remain relaxed and free to allow the vocal bands to adjust themselves for each pitch.

Developing the Inner Muscles of the Vocal Bands

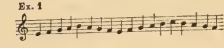
If you want to develop the vocal muscles to make practice of the two primitive voices, the groan and the whine, independently. The popular singer uses the groan voice. Bing Crosby uses it, and he is called "The Groaner." The whine is used by the crooner. Develop them, and then coordinate the two voices. In the coordinated voice the groan voice predominates in the lower tones, and the whine voice predominates in the upper tones. In other words, the robust voice (groan) gives warmth, and resonance, and body, to the voice in less and less quantity all the way up to the highest tones. The thin voice sweetens the quality from your lowest tones, and resonance, and body, to the voice in highest tones down to your very lowest tones. When you practice them separately, you strengthen each so that it can play its part in the coordination of the whole. If you build a steel bridge, a strong tower is built on either side of the river to equalize the weight of the bridge clear over to the other side. The stronger these towers, the more secure the bridge.

How to Practice the Thin Voice

Remember, the voice is like a wind instrument, and much depends upon the flow of air. Too much air crowds and pushes the vocal apparatus. Too little starves it and forces the muscles to emit scratchy noises. The flow of the breath, until you hear pure, clear, thin sounds. Do this in the middle of the voice. If you hear a "knock" at the beginning of the tone, the vocal

bands have slapped together too vigorously. This must be eliminated, and the hum started noiselessly. The flow of the breath will help you to regulate this. If you hear breathy sounds, too much air is being forced on the vocal bands. This can be eliminated by holding the rib cage more firmly. Remember that muscular growth takes place more quickly when relaxation is alternated with tension. In your case, this means short hums. Then, after you take a breath, wait three or four seconds for the rib muscles to strengthen, and the muscles surrounding the vocal bands to relax. Then hum a sound about the length of a half note. Imagine that there are strings stretched across the floor of your nose, and the air you are breathing over them sets them into vibration. Do not strike the strings; but blow smoothly, and without breathiness. As you ascend the scale, you will find this more difficult to do with purity, until your ribs grow stronger; but even when you do it on low tones, and the lowest sounds are very faint, you are developing muscles which will develop the high tones.

Here is another exercise:



(1) Hum

(2) Sing *Mu*

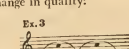
You will notice the flow of the breath when you hum. When you sing the vowel tone, use the same easy flow of breath. Sing this exercise on each half tone as high as you can go, and maintain purity in the flow of sound. Men call this voice the *falsetto* voice, and it is very important for them to develop it. It enables them to widen their range, to sing *pianissimo*, and it sweetens the entire vocal structure.

How to Practice the Robust Voice

To eliminate the break, sing lower tones with the robust voice and the upper tones coordinated:



Notice the change in quality:



Now hum, with the gliding continued from tone to tone. Notice the body action. If your throat is free from tension, you will hear "no break."

Next:



Mah and *Ah* . . .

Sing the glide with the vowels *Mah* and *Ah*. If you maintain the same body action which supports a rising column of air, and the free, open throat, you will hear a "break." If the voice should break, press out more firmly on your ribs as you move from tone to tone. This helps to regulate the rising breath column, and takes a burden off the throat so that the vocal bands can move with adjustment and reality.

(Continued on Page 256)

VOICE

The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

Should Scales be Taught?

I am a high school senior and have studied piano regularly for seven years with one teacher. I was given scales and arpeggios, but when my family moved to another city my new teacher told me that it was unnecessary and I could practice passages from pieces instead. Is that true? I would appreciate your opinion greatly.

—(Mrs) D. B. H., Florida.

I think you were doing the right thing, and I disagree completely with your new teacher, although he is entitled to his opinion, and I respect it if he is sincere and doesn't cater to so many students' wish to "get there fast, with as little effort as possible."

Apart from developing velocity, scale playing has many other advantages: it affords opportunities for the culture of tone coloring, sense of rhythm, knowledge of keys and signatures, "Scales, arpeggios, and mere exercises can be practiced in a musical way," says Richard Philipp. "Let us not make the mistake, the accents let us transpire and strive to find technical variety until we can prove to ourselves that our fingers are mastered. This variety in practice is necessary for the monotonous repetition of a run, or an exercise, is a thankless task and the most tiresome of all."

Let us remember, too, that Chopin and Liszt, who were great teachers, insisted on scale practice. We ought to abide by their example.

Tone and Flexibility

There is no need to emphasize the virtues of flexibility in every phase of piano playing for everyone knows that without it there is only dryness of technique and tone. Stiffness can often be overcome through an appeal to the student's imagination. The following interesting letter sent by M. L. B., of Columbus, Ohio, runs precisely along that line:

"May I hand in what I think is a valuable way of teaching children—and yes, even adults—the arm weight idea which a former teacher of mine gave me. It might be called the 'Garden hose' exercise and can be given to a beginner's teaching. One imagines the only metal parts at each end of the hose, where the water enters it and leaves it, as being the tone. The rest of the hose is limp and without body. Our arms are the hose and we must learn to keep them as one, 'without body,' as a means for the tone to pass from the body to the fingers which are, let us say, the means of dispatch. One must keep close watch on the fingers which must play upon the tips while the arm is so loose that the instructor picks up the wrist in a dead weight there will be no resistance. I start my pupils in this with the third—the strongest—finger up in the C scale, very slowly, and telling them this

be patient as it may take a few weeks to obtain results. Then we graduate to practice passages from five notes. Then to a triad. Finally, they can do likewise in their pieces.

"Perhaps you can pass this on to the lady who questioned you about singing tone, and it will help her as well as her students."

Recital Among Ruins

The moon shone brightly in the dark sky above as I and a group of friends made our way toward the Conservatoire de Caen where I was to give a recital last November 5, the first such event to take place in the devastated city since D-Day. Cautiously we walked through the rubble along collapsed pavements and sidewalks, avoiding piles of stones, bomb craters, mud holes, and other traps still in evidence. Without mishap we reached the mansion, miraculously spared from total destruction, where the Conservatoire has found a provisional shelter. The program bore only two names: Claude Debussy and Gabriel Dupont, the latter born at Caen and a young genius whose untimely death in 1914 at the age of thirty-six meant such a great loss for French music. A large audience had assembled to pay tribute to a native son, and honor his memory. A cool stove warmed us in a corner and it was welcome on that chilly night, but efforts to restore electric power had failed, so it was by the dim light of candles in glass lanterns that we performed. Caen was the "hot spot" in the great Normandy offensive in 1944, and very few public buildings were left intact. Notwithstanding, the patronage at the concert was very great.

On several occasions I have mentioned Gabriel Dupont in this column. That his name should remain enshrouded in relative obscurity is astonishing, amazing, incomprehensible, for his music is poetic, sincere, intimate, or dramatic, eloquent, and often tragic. Above all, it is moving and goes straight to the heart. Debussy admired Dupont, and Gabriel Fauré proclaimed him "the most gifted musician of his generation." I firmly believe that one day Gabriel Dupont will occupy a place next to these masters. The attitude of the musicians, the emotion of the audience after listening to the suites, "Les Heures dolentes" and "La Maison dans les Dunes," warrant this comparison.

That night in Dupont's home town and my own, I again pledged myself to spare no efforts in order to make his name better known, as it should be. I feel that the lines above, conveyed around the world through the powerful channel of ETUDE, will prove helpful toward the ultimate success of this mission.

CONCERT AMID RUINS

This striking picture of Maurice Dumesnil, Editor of The Teacher's Round Table was taken last November at a concert of the works of Gabriel Dupont and Claude Debussy, given in Caen, France, the town of M. Dumesnil's birth. Caen was the "hot spot" in the great Normandy offensive in 1944, and very few public buildings were left intact. Notwithstanding, the patronage at the concert was very great.

MacDowell's Concert Etude

In MacDowell's *Etude de Concert*, Measure 21, the natural in the left hand trill is between C-sharp and C-natural, isn't it? And in the R. H. trills between an octave and the note above, a young pupil with a small hand finds it impossible to have speed and fluency as it is written. Would the judge count off if she omitted the thumb notes of the octave? If she made no pretense of playing the thumb notes, should I cross them off the copy of music given to the judge?

—(Mrs) L. V. F., Nebraska.

The first trill you refer to is between C-sharp and D-natural (not C-natural). A trill between two C's, or "the same note," is a musical impossibility. Let's place on the keys of C-sharp and D-natural, and this trill can also be between D-flat and D double flat. But the latter would only be D-natural. Another example: A-flat and B double flat (not

A natural). If the A is natural, then the A-flat is impossible, and it should be a G-sharp.

Now for the second part of your question. When a pupil's hand is too small to perform a trill involving an octave, it is perfectly all right to arrange it. Here you have the choice between leaving out the thumb, or using the thumb on the single lower note of the octave and the fifth finger above. The latter is reasonably easy and it sounds more like the original than the plain trill.

Whichever arrangement you select should be marked on the music. I would even add a special note mentioning the small size of your pupil's hand which compelled you to alter the text.

The judge should not count off. Whether he does or not depends upon the degree of his intelligence. If he does, please don't feel too bad. It will help the organist that he classifies small, those never find?

It is the Organ Teacher's Job to Inform the Student!

by Alexander McCurdy, Mus. Doc.

If our students fail, I wonder sometimes if it isn't our fault completely? Do we give them an opportunity to ask enough questions? Do we give them adequate answers? Do we suggest the proper reading? Do we realize that there must be repetitions, perhaps many repetitions? Do we allow students to experiment with the instrument? Do we encourage them to experiment?

The failing of students was driven home to me recently by my sixteen-year-old daughter who said to me, "If your students flunk, Daddy, it is your responsibility." I would think that she is a little hard on her father, but surely, if a large proportion of my students should fail, I would certainly be the guilty one. If the proportion were small, however, perhaps it would not be my fault.

I have been much interested in recent months in a text which was given organ students in a fine eastern conservatory of music. This group of questions, it seems to me, is about the most basic set of questions that one could imagine. I understand that the questions were given to freshmen, sophomores, juniors, and seniors. From reports, they did very well, as a whole. The faculty must have been on the job regularly. I shall list the questions below and it might be interesting for readers of this department to test themselves. The answers are given at the end of the article.

1. What is the compass of the Pedal?
2. What is the compass of the Manuals?
3. What are the four kinds of tone on the organ?
4. What does 8' pitch mean?
5. What does 8' mean?
6. When a stop has Roman numeral V on it, what does that mean?
7. What system of combination setting does the organ in this building employ?
8. What is the footcage at 8' of the 1st G?
9. What is the footcage at 8' of the 2nd G?
10. What is the footcage at 8' of the 3rd G?
11. What is the footcage at 8' of the 3rd E and the name of the note?
12. What is the footcage at 8' of the 3rd G and the name of the note?
13. What is a Celeste?
14. What is a Celeste?
15. What is a celeste?
16. To what family of tone does a trumpet belong?
17. To what family does a saxophone belong?
18. To what family does a bourdon belong?
20. Why is a bourdon 8' long at 16' pitch?

One would imagine that with the minimum of training, the minimum of reading, or the minimum of experience, an organist would be able to answer all of these questions.

Unfortunately, I find that this is not the case. Nine out of ten organists can't answer half of them. They don't know the difference between a flute and a string. They know nothing about the footcage of a pipe. There are all sorts of answers which are wrong. Middle C to A below, then down to tenor C for the pipe which is 8' long in an 8' set. They have amazing answers to the questions on the footcage of other notes in an 8' set of pipes. They know nothing about the basic structure of a mixture. I cannot concede that they know anything about registration without elaborate a little further: they know something about why some organists make their organs sound so badly when they play? Could it be that they know so little about the instrument that they just grope in the dark, indicate that some combination or ensemble which they never find?

Some of the answers to the question, "What is a



DR. ALEXANDER MCCURDY

celeste?" are truly funny. Some say a celeste is a string! And perhaps they are right on some particular organ. Some say it is a flute! This also may be correct on some organ. But actually, they are all wrong! Some simply give the meaning of the word itself as being a heavenly sound.

The questions on the stops themselves are very simple to most of us, but how few organists really know the answers! When I am informed that a stopped diapason is a diapason, I am astounded. I salute, that a salicional is a reed, that a geigen is a flute. I wonder if I have told my students anything at all about the working of an organ.

The most difficult of all questions are the ones regarding the pitches and footcages of the particular notes at 8'. I have tried for hours to make this clear to some very good organists who have been playing for years and years and who are experts on the instrument for years and years and who are extremely anxious to know about it. They take out their pencils, they figure this and that, and always get the wrong answers. They say that they never were any good at mathematics anyway (maybe they flunked out of school on account of numbers in general). But that as it may, they just have to sit down and memorize the information; they must measure a pipe with a tape-measure, and take time to try the stops, and get accustomed to the different pitches. They have a difficult time remembering the names of the notes and the resultant names of the stops when they are applied that way.

I have had numerous inquiries as to where and how

one can get this information and much more besides. Organ teachers should be able to help their pupils tremendously and should make time to answer questions and make certain things clear by illustration at the console as well as inside the organ itself. The student should be allowed to try the organ by himself, to experiment, to listen to stops by themselves and in combination, one note at a time, and in chords. There is much material available in books. No organist should be without Audley's "Organ Stops and Their Artistic Registration." He should have Mr. E. M. Skinner's book, "The Modern Organ," which tells much about organ stops. Also, "The Contemporary American Organ," by Dr. William H. Barnes is a very important book and should be in every organist's library. In this book Dr. Barnes gives information regarding the organs in this country, with hundreds of specifications and comments. The information on specifications and comments. The information on specifications and comments. The information on specifications and comments.

The questions on the stops themselves are very simple to most of us, but how few organists really know the answers! When I am informed that a stopped diapason is a diapason, I am astounded. I salute, that a salicional is a reed, that a geigen is a flute. I wonder if I have told my students anything at all about the working of an organ. The most difficult of all questions are the ones regarding the pitches and footcages of the particular notes at 8'. I have tried for hours to make this clear to some very good organists who have been playing for years and years and who are experts on the instrument for years and years and who are extremely anxious to know about it. They take out their pencils, they figure this and that, and always get the wrong answers. They say that they never were any good at mathematics anyway (maybe they flunked out of school on account of numbers in general). But that as it may, they just have to sit down and memorize the information; they must measure a pipe with a tape-measure, and take time to try the stops, and get accustomed to the different pitches. They have a difficult time remembering the names of the notes and the resultant names of the stops when they are applied that way.

Then the organ magazines, of which there are two in this country, should be read regularly by everyone who plays the organ. One of these makes a specialty of reporting the activities of organists, new organs that are being built, together with their specifications, and contains many pictures of organ consoles and of their revised specifications. There are also articles about organ building, the trends of the times, and so on, which are thought-provoking. The other magazine goes into most serious discussion of specifications, breakdowns of mixtures, acoustics, and a host of other things with which we as organists should be familiar. The University of Indiana at Bloomington has published a fine booklet recently, "Writing to the Manager of the Auditorium at the University. It gives historical data on the instrument, the process of its rebuilding, and a short discussion on the tonal changes made. It also has interesting pictures, and lists the programs which were played in the rededication recitals by Dr. Barnes and by Virgil Fox.

All of this suggested reading is important. We should do lots of it. Even more important, is our ability to experiment with the organ and then to forget the theory of organ stops, pitches, pistons, pedals, and keys and to think only of making beautiful sounds. I still like music, don't you? I like to make friends with your organ maintenance man. Get him to clarify some of these things for you. Ask him occasionally to remove a pipe, or to take you up among the pipes in the organ chamber and explain the things that are difficult for you.

Below are the answers to the test questions:

1. 32 Notes; 2. 61 Notes; 3. Diapason, Reed, Flute, String; 4. Unison; 5. The lowest pipe in an 8' set is 8' long; 6. Five ranks in the particular stop; 7. Capture system; 8. 5 1/2'; 9. 4'; 10. 2 1/2'; 11. 2'; 12. Tierce; 13. 19 1/2' Larigot; 14. Percussion instrument; 15. A set of pipes tuned either sharp or flat to make a "beat"; 16. Reed; 17. String; 18. Flute; 19. Diapason; 20. Because it is stopped.

ORGAN



CRANE CHORUS AND ORCHESTRA
State Teachers College, Potsdam, New York. Helen M. Hosmer, Director

As the Adjudicator Hears it!

by Helen M. Hosmer

Director, Crane Department of Music
State Teachers College, Potsdam, New York

IN the February issue of ETUDE, the writer contributed an article on Guest Conducting. This topic was given a two-fold consideration—from the standpoint of the guest conductor himself, and from the desirable advance activities of those who prepare a group for a guest conductor. A still earlier article (January, 1949) dealt with conducting and rehearsal techniques, all of which should lead effectively into either phase of the guest conducting situation.

This article, by treating the subject of adjudication, will attempt to make a practical combination and summary of techniques and performance as applied to appearances of individuals and ensembles for the considered judgment of the expert. Retrospect provides for proper kind of preview for improved performance.

In the first place, a triple formula will serve to launch rehearsals. Any conductor who intends to submit his chorus for adjudication, or any individual singer who seeks an evaluation must have:

1. An Ideal
2. A power to analyze
3. An ability to act remedially

For a springboard from which to consider universal performance elements, a typical listing of accepted points is provided by the official adjudication chart of the National School Vocal Association. The adjudicator is handed a sheet which includes the eight following points:

1. Interpretation and artistic effect
 - (a) Tempo
 - (b) Unity
 - (c) Contrast
 - (d) Proportion
2. Phrasing (including attacks, releases, development, and melodic line)

Tone	187
Interpretation	75
Appearance	29
Diction	29
Rhythm	29
Intonation	29
Routine Mechanics	40
Musical taste	29
Dynamics	6

Direct commendation was given for:

Interpretation	75
Tone	65
Appearance	29
Intonation	29
Diction	27
Presentation	19
Rhythm	18
Accuracy	10

In evaluating tone, favorable and adverse comments were made concerning: general quality, blend, body and support, forcing, tightness, consistency, balance, spread, swallowing of tone, breathiness, potential maturity, spin, whiteness, devitalization, resonance, depth, focus, confidence, naturalness, refinement, vibrancy, loquaciousness, nasality, throatiness, clarity, color, legato.

Concerning interpretation, negative statements touched were: total conception, unobtainable style, sentimental sliding and scooping, choppy, monotony, over-dramatic stress, lack of the dramatic, cheapness, exaggeration, wrong spirit, dishonest interpretation, too many liberties, inhibited, wooden, disregard of tradition, lack of vitality, lack of virility, loss of melodic line, lack of spontaneity, poor attacks and releases, poor shading and dynamic balance, sustaining complete phrase through to end.

Commendation was given for: total interpretative conception, shading, over-all feeling for the music, projection of the spirit, dramatic appeal, verve and vitality, sensitivity, poetic message, atmosphere.

Concerning tonality on the debut side we find reference to: no feeling for central tonality, clinging to lower edge of the tone, abuse of tritone, mutilation of repeated tone, neglect of cadenced passage, over-emotional stimulation.

On the credit side for intonation: sensitivity, definite feeling for diatonic harmony, respect for modal harmony.

Rhythmic treatment was negatively referred to as careless, lacking attention to cross rhythms, distorted, lacking in steadiness and continuity, uninteresting and unstated phrases, gasping at ends of phrases to interfere with flow, a dragging effect, wrong stress on unaccented beats, wrong and unsteady tempo, wrong rhythms. Positive commendation was given concerning continuity, the turning of the phrase and general flow and march, good "give and take" in rubato.

More briefly, diction called forth comments (good or poor) in respect to refinement of vowels, laxness, poor treatment of (Continued on Page 262)

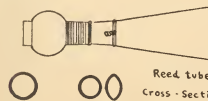
The Bassoon Reed

AFTER transferring a likely prospect to bassoon, and making certain the instrument is in perfect condition, the next step in developing a bassoonist is the problem of procuring or making suitable reeds. No commercial reed will be usable without a great amount of "fixing." And even the best handmade reeds need minor adjustments to adapt them to various individuals and instruments. This "fixing" of reeds must be the responsibility of the instructor until the student learns this process himself. Before one can "work" or "fix" a reed, he must be able to discriminate among those that are good, bad, or mediocre.

Let us attempt to present some of the more basic characteristics and qualities of a good reed. Contrary to most conceptions, a bassoon reed should blow more freely than a good clarinet reed. When blown alone and not attached to the instrument, the sound should be a heterogeneous mixture of the root, plus several of the overtones, giving the effect of a "crow" or "double buzz." This is the first test of a good, playable reed. If the reed is incapable of producing anything but a single homogeneous sound when blown alone, it will be incapable of producing a true bassoon sound. The trouble in this instance is that the reed usually contains too much "wood," especially in the back and sides of the "lay." I make my personal reeds without resorting to twisting them on the bassoon, but rather relying solely on the production of a "crow" to indicate correct balance between the back and tip of the reed. With this simple test alone, approximately fifty per cent of my reeds are playable without further major adjustment. The remaining reeds will need additional work to a greater or lesser degree before they are usable, and a certain percentage must always be discarded as worthless. It is difficult to describe verbally the exact sound of a "double buzz" or "crow"; however, a trained musical ear can actually hear the root pitch and several of its most prominent overtones, as it rapidly oscillates up and down the harmonic series, producing a wild sound almost like a soprano "bronx cheer." It seems paradoxical that this very unusual sound is the basis for a fine flexible bassoon tone, but it is none the less true. All fine bassoon reeds will produce a "double buzz." Sad to relate, however, all that will "double buzz" are not fine reeds.

Generally speaking, fine, careful workmanship produces the greatest percentage of fine reeds. Reeds showing the result of slipshod workmanship should not be purchased. One of the first indications of good workmanship is the reed tube. If it does not form a perfect circle at the back, and taper evenly to the center wire corresponding to the taper of the local, the chances are that the general workmanship of the product is poor. (See Illustration No. 1). In addition

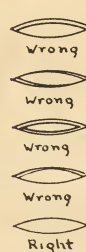
Illus. 1.



to being a good way to judge workmanship, the tube is important because it is actually a part of the bassoon bore, so that imperfections in the tube greatly affect the playing qualities of the instrument. I feel that a good tube plays an equal role with the lay and balance of blades in producing a fine reed.

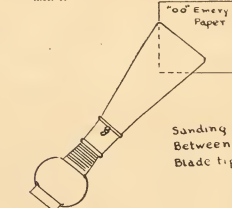
Another way to judge workmanship and the reed is to observe the "tip opening." At this point the blades should be nearly as thin as a clarinet reed. If they are noticeably heavier, it means the reed is not in a finished state of manufacture and needs additional work. The blades also should be balanced. If one blade is heavier than the other, results will not be good. (See Illustration No. 2). Each blade should also be individually balanced so that a cross-sectioned blade is a mirrored image of the other. To

Illus. 2.



The side profile of the blades also gives us an opportunity to see "within" the reed. Look carefully at the line of juncture between the two blades and see if they are joined evenly and if their tapers match.

Illus. 3.



(See Illustration No. 4). The individual tapers should be evident throughout, approximately two-thirds of the length of the blade merging to form a seemingly single knife edge for the last one-third of the length. The taper of each blade should match the other, and also each side should match. Two of the most important spots on a reed are at the juncture of these longitudinal tapers. Unless the tapers are thin enough, flexibility and response are sadly lacking, regardless of how thin you make the remainder of the reed. The use of the "light method" of judging the symmetry of other sections of the lay is rather inaccurate in the case of double reeds, because you are always getting a composite picture of shadowy, heavy blades; the light must pass through both before it reaches your eye. Often when using this method, you will find yourself working on the wrong blade and not realizing your error until it is too late. However, it is the

Bassoon Clinic Series

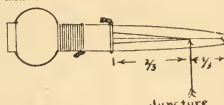
Part Two

by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

the naked eye, the tip should appear to be the same thickness all the way across; actually there is a slight taper of approximately one-thousandth of an inch from the center line to each corner. The inner surfaces of the tip opening should be smooth, presenting two matched surfaces which must meet together rapidly in producing the bassoon tone. If this condition does not exist, it can be rectified by sanding lightly between the blades with fine emery paper which exerts slight pressure on the blade with a thumb or finger. Be sure this is done while the reed is dry! (See Illustration No. 3). The tip is one place where poor workmanship is obvious and should be scrutinized carefully before selecting the reed for the student's use.

Illus. 4.



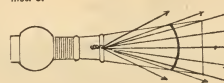
Side Tapers

method should suffice for your purposes and does not call for a specialized tool. Just keep in mind that you must receive a composite picture of both blades, and then proceed accordingly.

As you have probably assumed from the preceding paragraphs, the prime aim of fine workmanship in a finished reed is a high degree of symmetry within each blade, plus near-perfect balance between the two opposing blades. This balance of blades in a fine reed must be so accurate that the average thickness of the two must be within two-thousandths of an inch, with even less allowable error between the more critical areas, such as the tip. In "working" or "fixing" a reed, the first step is to bring the two blades into as perfect balance as possible. (Any scraping or sanding which produces this result can only bring about general improvement of the reed!)

In addition to balancing the opposing blades, one must produce a symmetrical "lay." This should correspond roughly to a true taper following the radii of a circle whose center lies at the back of the lay. (See Illustration No. 5). The center point of this

Illus. 5.



Radial Taper Lines
Heavy Intersecting Arc Marks
Increase in taper

circle is the heaviest spot on the blade, with the thickness at any other point determined by its relative distance down the radius. The true taper continues down approximately two-thirds of the length of the radius, after which the degree of taper slightly increases (see heavy curved line on Illustration No. 5). As one can quite readily see, the measurement should be theoretically the same along any (Continued on Page 260)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

BAND and ORCHESTRA

Edited by William D. Revelli

Teen-Agers and Music!

A Conference with

Deems Taylor

Distinguished American Composer, Author,
Lecturer, and Commentator

by Gunnar Asklund

No one, perhaps, has placed a deeper musical imprint upon his generation than has Deems Taylor. As a composer, his orchestral works have been produced by our leading symphonic organizations, and his operas, "The King's Henchman" and "Peter Ibbetson," have had successful presentations at the Metropolitan Opera. He has served as editor and writer on musical subjects; he ranks as one of the leading spirits in the American Society of Composers, Authors and Publishers (ASCAP); and his delightfully whimsical radio talks have brought both pleasure and knowledge into millions of American homes. Mr. Taylor's present activities include the projection of America's only "high-brow" disc jockey program (over one hundred stations), and the direction of the musically significant "Week-End With Music" interviews which CBS currently uses as the intermission feature of the Sunday afternoon Philharmonic broadcasts. The boys and girls are brought to New York from all parts of America by the Standard Oil Company (New Jersey). ETUDE has asked Mr. Taylor to outline the discoveries he has made while interviewing teenage high school students on music.

—ENTOR'S NOTE.

THE stimulating task of getting high school teenagers to air their views on music has provided him with a series of pleasant surprises, as well as furnishing him with the kind of facts about music that don't get into textbooks. Let me make clear that the young people chosen to appear during the CBS Philharmonic interviews are all students in famous and parochial high schools. No music school



Photo by Paul Peters

TEEN-AGE WEEK-ENDERS IN NEW YORK

These musically gifted high school students attended the Deems Taylor discussions during the intermissions of the New York Philharmonic program. They are John Russell Ladlow, Highland Park, Michigan; Lois Langley, Seattle, Washington; and Robert Waliking, Bala-Cynwyd, Pa. Here they are listening to the famed concert piano team of Vera Appleton and Michael Field.



Photo by Paul Peters

TEEN-AGERS FROM ILLINOIS, KENTUCKY, AND VERMONT ON THE AIR

Dr. Deems Taylor, composer and master of ceremonies, talks to Lowell Greitz, Malcolm Rucker, and George Orel.

or conservatory students are eligible. This means that those who come to us (three a week, during the entire Philharmonic season) reflect the kind of taste-habits, hearing-habits, and playing-habits that our general schools develop. Another interesting fact is that the most talented students, musically speaking, also rank among the A or B group scholastically. Musical talent seems to go hand in hand with intelligence, energy, and drive; and this talent is no longer given badly balanced, lop-sided training.

An-All-Inclusive Development

In first meeting these young people, I was impressed by the way in which musical development is no longer confined to our large urban music centers. The teen-agers come from all over the country, from towns, villages, and rural areas as well as from cities. They all knew their residential backgrounds in advance, it would be quite impossible to place them geographically. Youngsters from what used to be known as the Hinterland are as well versed in music as those who live near Carnegie Hall. It is really astonishing—though perhaps it shouldn't be—to observe at first hand the groundwork that has been done by

piano lessons; and the candidate for professional honors lived in a roomier world of dreams which prepared him for nothing short of a Paderewski or a Kreisler success. It was Carnegie Hall or nothing, and generally it turned out to be nothing. Today, the dreamers are still there, but they are less lighthearted and are far more practical. For one thing, the violin and the piano are no longer the only doors to music. Our young people are studying orchestral instruments—oboe, cello, trombone, horn, trumpet—and they can feel pretty sure of using their skills in orchestral work. This, too, points to the enormous progress made possible by radio and recordings.

As a result of becoming familiar with music through listening, we have organized an increasing number of orchestras. Twenty-five years or so ago, there were eighteen symphony orchestras in our land; today, ASCAP has licensed nearly two hundred. Certainly, not all of them are of major rank—but they are there; they exist, and they furnish not only a background for our youngsters, but a future. Two hundred symphonic orchestras offer the possibility of jobs that the young musician of my day never dreamed possible. This is the work that the talented youngsters have in mind today. Several of the teen-agers to whom I have spoken, have already taken their first steps in professional music. One sixteen-year-old girl plays with the Seattle Orchestra. An Albuquerque girl of the same age is in charge of local choral rehearsals—recently she drilled her group for the premiere of Schoenberg's *Survivor* of (Continued on Page 258)

More About Vibrato

"... my vibrato, while fairly rapid, is not satisfactory in speed or ease and seeming effortlessness and uniformity. Perhaps you can point out just where in the hand or finger the vibrato impulse originates, and precisely where and how, in hand or finger, a free vibrato movement is released. What most fosters attainment of the perfect vibrato, and what should be added or eliminated in position or finger pressure (or what?) for its best attainment."

N. M., California.

Don't you think you may be in error when you try to locate in any one part of your hand the actual source of the vibrato? It is more complex than that. And as for what most fosters attainment of the perfect vibrato, the answer can be given in one word—Relaxation. It is probable that you have been trying to vibrate rapidly before acquiring the necessary relaxation. It is a common enough error.

Some young violinists develop a good vibrato as soon as they feel the emotional need for it. These fortunate people are generally said to have a natural vibrato; they should, indeed, be considered lucky in not having developed an impediment to the vibrato in their early training. Other violinists, with an equally strong urge towards emotional expression, cannot vibrate because, owing to faulty teaching or faulty practice, they have developed tension in the left hand or arm. Tension and a good vibrato cannot exist together. This is why it is so very necessary to train a young student in the relaxed mechanics of a free vibrato long before he feels the need to use it for expressive purposes. When he feels that the music he is playing must have the color and life that the vibrato imparts, he will have the necessary technique ready to use; will, in fact, be already using it.

Without knowing you, I am taking for granted that you feel a vivid need for the vibrato as a means of musical expression, but that some technical impediment prevents you from producing it as it should be produced. With some thought and some practice you can be rid of that impediment. But it may take a little time.

In ETUDE for October 1947 I had a long article on the vibrato, telling how it could be taught and developed. If you do not have a copy of this issue you can, I am sure, obtain one from the publishers of the magazine. In the meantime, here are some suggestions you may profitably follow.

In the first place, don't try to vibrate rapidly. Try, rather, to vibrate with complete relaxation of hand and arm, and with perfect evenness. Develop first an even and relaxed vibrato from the wrist joint, no matter how slow it may be to begin with. It will be a means of maintaining any tendency you may have to stiffen your forearm or upper arm. When you are conscious that your vibrato, though slow, is relaxed and even, then gradually increase its speed.

As the wrist vibrato comes under control, you can begin to experiment with the arm vibrato. When practicing this endeavor to feel that your arm is hanging almost limply between the shoulder joint and the tip of your finger. Then let it swing loosely and rhythmically, keeping the finger firmly on the string. At first, the sounds you make may not be beautiful, but you will be developing the all-important coordina-

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



HAROLD BERKLEY

tion between the joints and muscles of the arm.

As you attain evenness in the swinging of your arm, its speed can gradually be increased. But still do not be over-anxious for speed; relaxation is much more important at this stage of the game.

Some players find that the arm vibrato comes more naturally from the shoulder; others, from the forearm. You should use whichever is most natural to you. But if you vibrate from the shoulder, be careful that the vibrato does not become unmusically wide.

As soon as you can vibrate evenly and at a moderate speed from either the wrist or the arm, you should try to blend the two into one. For the ideal vibrato is a mixture of wrist and arm. At first, take notes of moderate length—three or four seconds—and play four notes with the wrist vibrato, then four notes from the arm. Then play two notes from each, and finally one note each. Play two-octave scales in various positions in these three ways. When you find that you are changing from one type to the other almost subconsciously, shorten the duration of the notes. At first, two seconds, then, later, one second. Very soon you will find that the two types are combining and that you are producing an even and musically expressive vibrato.

You should bear one point in mind while you are working for relaxation in your arm: Do not allow the joints of your fingers to become rigid. There is no such thing as an actual finger vibrato. At least there is no room for it in the esthetics of tone production. A vibrato

produced from the finger alone is merely a tic. However, it is very necessary to have a certain amount of "give" in the finger joints while the hand or arm is vibrating. A rigid finger will produce a cold tone, no matter how well the vibrato may be functioning elsewhere.

In the final analysis, the vibrato does not primarily originate in the finger, the hand, or the arm; it originates, rather, deep within the player, as a powerful urge to beautify and appropriately color the natural tone of the violin.

Tempo of Mendelssohn Concerto

"Will you kindly tell me what are considered the correct metronome markings for the three movements of the violin Concerto of Mendelssohn? It has influenced much freedom in changing the tempo within each movement."

—Miss L. M., Illinois.

Metronomic indications can only be approximate, for even the greatest artists are apt to change their tempi slightly from one performance to another. But here, approximately, are the markings you want: *Allegro molto appassionato*, $\text{♩} = 100-108$; *Andante*, $\text{♩} = 92-96$; *Allegro non troppo*, $\text{♩} = 100$; *Allegro molto vivace*, $\text{♩} = 88-96$.

You will often hear the first and third movements played considerably faster than the tempi I have just given, but don't let this influence you; the values of the movements are sacrificed if the tempi are too fast. Take the *Finale*. It is a typical scherzo—one of Mendelssohn's best. But the gloriously playful character of the music vanishes when a very rapid tempo is taken; the

movement then becomes a mere show-piece, which is certainly not what the composer intended.

Do not change the tempi within the movements. Mendelssohn was very carefully indicated any change he wanted, and there is ample evidence in his letters that he was very annoyed when a performer took unwarranted liberties with the tempi. Many present-day violinists play the second theme of the first movement much slower than the rest of the movement, thereby sacrificing the natural vitality of the music to mere sentimentality. Mendelssohn's music is full of sentiment, but it is never sentimental—unless the performer makes it so.

When to Use Open String

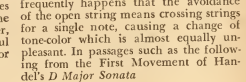
"I should like to know if there is some principle in determining the choice of open string or fourth finger in violin playing. If so, are there exceptions to the principle? I have met with this difficulty all through Paganini's *Moto Perpetuo*. I hope you can help me out."

B. B., Wisconsin.

This is quite a question! It is difficult to answer helpfully, because one cannot lay down set rules for the use or non-use of the open string. Exceptions would be cropping up all the time. So much depends on the style of the music and on the particular type of passage in which the notes in question occur. But here are some suggestions that you can ponder over, and make use of or discard as your sense of musical taste may best decide.

In rapid passage-work—such as the *Moto Perpetuo*—open strings can usually be used far more frequently than in melodic playing, for here the sound would be musical enough and they often facilitate the performance of a passage that would be difficult if the fourth finger were repeatedly used. But it is usually better to avoid, as far as may be possible, crossing to or from an open string on a half-step.

In purely melodic playing, the use of an open string on a prominent note is generally inadvisable. Nevertheless, it frequently happens that the avoidance of the open string means crossing strings for a single note, causing a change of tone-color which is almost equally unpleasant. In passages such as the following from the First Movement of Handel's *D Major Sonata*

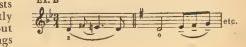


Ex. A

and these two from the *Romance* by Svanend



Ex. B



Ex. C



the open strings are definitely preferable to stopped notes. In the Handel example, taking the A on the D string would involve three changes of string and tone-color within three beats, and would emphasize the difference in color between the D string and the E, none (Continued on Page 261)

How Important Is Weber's Law?

Q. In my opinion Weber's law is so significant that it deserves to be the very cornerstone of musical theory. One aspect of Weber's law is that auditory discrimination becomes progressively keener in approaching the softer end of the volume range. Judging interpretation with this in mind, most music seems to be played distinctly too loud. In order to get a better perspective, I would greatly appreciate your evaluation of Weber's law. —V. E. H.

A. Weber's law, which states that the increase of stimulus necessary to produce an increase of sensation in any sense is not a fixed quantity, but depends on the proportion which the increase bears to the immediately preceding stimulus, is indeed an important basic principle in the branch of science known as psychophysics. But so far as sound is concerned, it applies primarily to dynamics, and is of chief value to physicists and psychologists, rather than to practical musicians. Certainly it has little if any relation to regular courses in music theory which include the study of keys, scales, chords, rhythms, harmony, counterpoint, form, and so forth.

According to Weber's law, it is probably true that much music seems to be played too loudly. But there are many other factors to be considered, that most fine artists abroad spend, and often perfect dynamic results without ever having heard of this law. The law has practical value, for instance, to the radio engineer whose task it is to control the volume of tone that goes out over the air waves, rather than the artist performing in the concert hall.

Do Keys Have Different Colors?

Q. Is there any validity in the idea that different keys have different colors? If so, would this be true, regardless of whether an instrument were tuned to standard pitch or not?

A. I have always felt that sharp keys had a brilliant effect while flats have a more soothing effect. However, a friend of mine tells me this is purely imagination. I should very much appreciate any information on the subject. —E. L. C.

A. I believe that it is generally considered that sharp keys have a brilliant effect while flat keys are more soothing. But since I do not know whether or not there is any scientific basis for this theory, I asked a psychologist friend of mine who has done much research in musical problems. He tells me that with keyboard instruments tuned to the even-tempered scale, there should be no actual difference among the various keys since all whole- and half-steps are equidistant. Because of small differences that are bound to creep in among various tunings, however, there might be some slight differences between the chords of remote keys, such as C and F-sharp. But when these differences are taken into account, one changes from one medium to another, such as from woodwind ensemble to string quartet or orchestra.

My friend thinks that in the days when keyboard instruments were tuned to the pure or untempered scale, psychological differences probably did exist among the various keys. Most likely, instruments tuned to the key of E, for instance, tended to sound brilliant, whereas those tuned to D-flat were more somber.

Today this difference caused by untempered tuning no longer exists, but the idea remains as a sort of musical

Questions and Answers

Conducted by

Karl W. Gehrken, Mus.Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

tradition. It is, however, probably reinforced by the fact that composers tend to write their more brilliant compositions in the sharp keys and their more somber ones in the flat keys (although many specific compositions could be cited to refute that theory), and we consider sharp keys brilliant, not because they really are so, but because we have been conditioned to that response by the brilliant pieces written in sharps. The key of G is usually considered uncolorful and commonplace, not because it actually is so, but because so many simple, commonplace exercises are written in that key that we have built up a reaction to the key of G by long association with the dull, uninteresting music we have heard and performed in that key.

If you are interested in tracing this matter further, you will find it discussed in the book, "Sound," by A. T. Jones. This may be secured from the publishers of this magazine.

Am I Too Old?

Q. I always read your page in ETUDE and it has helped me very much, so now I want your advice about a problem of my own. I shall soon be twenty-eight years old, and I have been interested in music ever since I was nine. At that time I studied piano, but quit lessons after completing the second-grade book. When I was fourteen I began to compose little melodies, and I have become more and more interested in composing as the years have passed. Some months ago I wrote what I think is my best composition—a piece that I am not satisfied with the title.

Do you think I am too old to begin to study the piano now, and will you also recommend some books on composition and orchestration? I shall appreciate whatever advice you may be able to give me, especially as to whether I should study under one of the local teachers or go to a conservatory.

—E. B.

A. Twenty-eight is a late date to begin to prepare for a professional career in music, but it is not too late to begin to study piano, harmony, and composition for one's own pleasure. So I advise you to begin to work at both piano and harmony as soon as possible. You will probably need to go back to some very easy piano material so as to learn to play simple things perfectly and with real artistry, and if you are to be even an amateur composer you will of course need to learn the basic things about constructing and combining both chords and melodies. But if you are genuinely interested in music you will not mind doing either of these things. So I suggest that you begin to work at once under the best teacher in your own community, and after five or six months of study you and your teacher will be able to decide whether you ought to continue to work there or go away for study at some fine music school.

Shall Parents Attend Lessons?

Q. I give piano lessons and several of the mothers want to stay in the room while their children are taking a lesson. I do not believe the children do as well when there is someone in the room, and I should like your opinion and advice on this point.

A. Do you like arpeggios and different fingering endings attached to church hymns? Does a concert grand piano have a more beautiful tone quality than an ordinary small upright piano?

Q. What make of concert grand is easiest to play? I do not like a piano with a hard action.

—Mrs. C. W. A.

A. I. My opinion is that it is a fine thing for a parent to attend some of the child's lessons, but not all. Parents are often entirely ignorant of what the teacher is trying to do for their children, and because their cooperation with regard to practice is so very important, I am in favor of having one or the other attend an occasional lesson, say, one a month. This also gives the teacher a chance to tell the parent what kind of thing the child ought to be emphasizing, and to stress the fact that the pupil must practice regularly in a quiet room with out interruption or other disturbance.

2. No, I do not feel that "fancy endings" or other ornamentation of church hymn tunes are in good taste.

3. It depends on the individual piano. In general, the large concert grand piano has the finest tone that has ever been developed in any piano, but any of the very small grands are actually inferior in tone to the larger uprights.

4. In general all grand pianos have a little harder action than most uprights, but here again it depends on the individual piano, and there exist many upright pianos that are very difficult to play because of their action. My advice is that you go to a music store and play on several different pianos, then pick out the one whose tone and action appeal to you most. You may find several very good pianos before coming to a final decision, but selecting a piano is important enough to make this amply worth while.

What Does Spozializo Mean?

Q. 1. What is the meaning of the word *spozializo*, which is used as the title of a piano composition by Luigi? 2. What should be the tempo of the last movement of the Italian Concerto by Bach?

—P. H.

A. 1. *Spozializo* is an Italian word which means "wedding."

2. This movement is usually played at about 4/120.

Information About Leybach

Q. I am writing in the hope that you can help to satisfy my curiosity about the composer of one of my favorite pieces. Could you suggest where I might find more information about Ignace Xavier Joseph Leybach? I know only that he was born in Strasbourg in 1817, was organist in Toulouse Cathedral, wrote many organ and piano pieces, among them the well-known *Efflu Nocturne*. It is also known that he studied with Chopin, but I can find nothing else, even after an exhaustive search.

—Miss E. J.

A. I find in the "International Encyclopedia of Music and Musicians" the following information: "Ignace Xavier Joseph Leybach was born in Strasbourg in 1817 and died in Toulouse in 1881. He was a pupil of Pixis, Kalkbrenner, and Chopin; was organist at Toulouse Cathedral for many years; and composed more than 200 salon pieces for piano, as well as organ pieces and songs." This is not very much more than you knew before, but it is all I am able to find.

What Does Colla Voce Mean?

Q. Could you tell me the meaning of *colla voce*? I know that *colla* means "with" but am unable to find any meaning of *voce*.

—B. M.

A. It is a warning to an accompanist to be extra-careful to follow the solo part at that point. Of course a good accompanist does all this all the time, and a fine accompanist listens so intently to the singer (or other soloist) that he often literally breathes with him. But there are often passages in songs, violin pieces, and so on, that the composer expects to be performed in "free rhythm" rather than in "set rhythm," and at such points he sometimes writes the direction *colla voce*, which means literally "with the voice." The words *colla parte* are sometimes used instead of *colla voce*, and they mean exactly the same thing.

DURING the early Nineteen-Twenties in Paris, the curiosity of the musical public was centered in the music of some young composers, rather ineffectively christened "The Group of Six" by a Parisian journalist who perceived some analogy with the Russian Ballet. The Five, as the Russian composers Bakst, Balakirev, Borodin, Rimsky-Korsakoff, and Mussorgsky were sometimes termed. The young critic failed to realize that while for a time at least "The Five" were united in their esthetic creed, from the outset the French composers were alike only in their youth and in a common source of musical education, the Paris Conservatory. The chief animating force of these young radicals was the eccentric but intelligent Erik Satie, although the dramatist, poet, and critic, Jean Cocteau, also exercised a considerable influence over them. Erik Satie was of French and Scotch extraction. His musical education was eclectic, including an early interest in modal harmony, theoretical courses at the Paris Conservatory and at the Schola Cantorum founded by Charles Bordes, Alexandre Guilmant, and Vincent d'Indy, in opposition to the more conservative policy of the Conservatory, with the aim of continuing the principles of art inculcated by their teacher, César Franck. But Satie's individuality was too positive to be affected personally by these technical studies. He merely assimilated the material necessary to his artistic development. Debussy had died shortly before the Armistice of 1918; Ravel had established his fame, although some of his best works were still to be composed. Paul Dukas had reached the zenith of his career, while Albert Roussel, despite some notable achievements, was still to attain his most characteristic and mature idiom.

A Legendary Figure

Impressionism in music, stemming from poetry and painting, was no longer a live issue; it had been replaced by other materials for controversy, polyphony, or the use simultaneously of more than one quality, as exhibited in the musical style of Richard Strauss' operas, "Salome" and "Elektra," and the rise of composition based on the twelve tone scale devised by Arnold Schoenberg and employed by him and his disciples. These novel styles furnished the subject for argument and practice in the works of "The Group of Six." Erik Satie happened to span the period antedating musical impressionism. He was also a pioneer in the use of polyphony. He thus affected to a certain extent Debussy and Ravel, the "Group of Six" including Darius Milhaud, Arthur Honegger, Francis Poulenc, Georges Auric, as well as the less important composers Louis Durieux and Germaine Tailleferre, continuing even with the so-called School of Arcueil whose chief representative was Henri Sauguet.

For some years Satie had been an almost legendary figure. As far back as 1911 Ravel had performed some of his pieces at a meeting of the Independent Mu-

Musical Boston in the Gay Nineties

Pursuing a Specialty

by Edward Burlingame Hill

Fourth in a Series of Articles by the Noted Boston Composer and Teacher
Formerly James E. Ditson Professor of Music at Harvard University

sical Society. Later, Ricardo Viñes, the eminent pianist who brought the music of Debussy and Ravel before the public, performed a similar service for Satie. His music was published. Across the Atlantic the American pianist George Copeland placed a *Gaudeamus* suggested by Flaubert's *Salammbo* on one of his recital programs. Early in his career Debussy had orchestrated Satie's *Gymnopédies*, originally for orchestra under the leadership of the famous oboist, Georges Longy. Interest in his music was stimulated by the fanciful, often fantastic, titles affixed to his pieces, supplemented by humorous directions, as to the manner of performance. *Pieces in the shape of a pear*, *Cold Pieces*, *Genuine Preludes for a Dog*, *Automatic Descriptions*, *Dried Embryos*, dealing with marine plants. These titles indicate Satie's profound for the grotesque; the ironic humor and originality of his music whetted one's curiosity to become acquainted with the composer. Satie was vivacious and talkative, much given to a not entirely comprehensible Parisian slang and entirely preoccupied, even eager, to expound his views on musical art to an American visitor. He chose for our meeting place a café in the Gare St. Lazare, undoubtedly as the situation as it could find, with the constant arrival and departure of trains, the piercing shrieks of locomotive whistles and the endless clamor of street traffic. Consuming endless *demi-tasses* of coffee to which he added a Normandy liqueur, Satie lost no time in explaining his own historical importance in French music.

Directness of Style

According to Satie he was the first to use harmony as a coloristic background, thus preparing the way for impressionism in music, and a direct result was the *Chansons*. This statement was entirely plausible,

but difficult of confirmation, since Debussy was no longer alive. He believed in the abolition of "scientific music" with the conventional procedures of "thematic development" and would substitute, instead, basic directness of music style. Cocteau once wrote: "Satie teaches the greatest audacity of our epoch: that of being simple." Satie was a firm believer in the future of the ballet, influenced no doubt by the triumphant success of the annual visits of Diaghilev's "Ballet Russe," which had astounded Parisian audiences with Stravinsky's "Firebird," "Petrouchka," and "The Rite of Spring," besides Prokofiev's inimitable "Chout." But the subjects of Satie's ballets are far removed from the Russian world of fantasy and imagination; they are drawn from the life of the theater itself, and especially the musical-hall.

While Satie's music, even in his songs, is inevitably humorous and ironic, he was capable of sustained seriousness, as shown in the vocal work "Socrates," for which he derived the text, as he derived his great satisfaction, from translations of the dialogues of Plato. An unusually consistent personality, his word was esthetic law to the "Group of Six." It was my good fortune to be present at an afternoon of music by Satie and his disciples arranged most considerably for the benefit of the American visitor by a staunch supporter of "The Group." A highly diverting program was presented, including four-hand arrangements of the ballet "Parade," by Satie and "The Ox on the Roof" by Milhaud. In the latter work a polyharmonic style and modified jazz rhythms were used with expressive and humorous effect. Later, piano pieces by Poulenc were performed. No more effective summary of the technical features and the original style of these composers could have been compressed within so brief a space of time.

Darius Milhaud, Darius Milhaud, a technical drill at the Paris Conservatory, (Continued on Page 264)

A GROUP OF FRENCH MODERNISTS



ERIK SATIE

FRANCIS POULENC

ARTHUR HONEGGER

DARIUS MILHAUD

Today's Children Build Tomorrow's Audiences!

A Conference with

Hazel Griggs

Eminent American Pianist and
Specialist in Children's Programs

by Myles Fellowes

WHEN I returned home from my studies in France, I had an experience which helped shape the course of my career. I attended a concert in the Houston City Auditorium (which seats about three thousand), at which a major artist of world-wide recognition played to an audience of about five hundred listeners. I noted, also, that this audience was preponderantly feminine. In France, concert audiences numbered more men than women, and in New York the sexes were pretty equal. That set me thinking. It worried me to see so great an artist playing to so small and so feminine an audience—to admit that the music-habits of individuals formed in youth seemed to mean so little in maturity. Something, somewhere, must have gone wrong with our system of inculcating those music-habits. But what? Next, I looked into the state of music teaching. In Houston alone, I found a large number of accredited music teachers. (Two hundred piano teachers advertised in the daily press!) If there were that many teachers functioning, one could conclude that there must be a large number of children taking lessons. And that was all to the good! What happened, then, after lessons stopped? How was it that so many pupils yielded such scanty audiences? How to explain the stoppage of music interest? The conclusion at which I arrived was that the music education of our children was incomplete from the very start—they were given *lessons*, but very little encouragement or opportunity to hear music as entertainment.

A Different Picture

At that time, only a few years ago, there were too few groups in all our land presenting music to and for children. One of these—the Philharmonic Children's Concerts—was active only in New York. Another, the Helen Norfleet Trio, toured the country. Thus I learned that the children who did not live in New York, and had no opportunities for official concert-going, were simply deprived of hearing such music as they didn't happen to hear at home. Our schools concerned themselves with *teaching* music (which is quite different from presenting programs for pleasure). Further, in both the Philharmonic and the Norfleet concerts, only orchestral and chamber music could be offered, which meant that there were no facilities at all for the public-school-age child to hear programs of solo music. Having thought things out thus far, I saw why that Houston concert had been so poorly attended. I saw also that there was work to be done in bringing music to children. Accordingly, I arranged recitals of music—not about children, but for them, including such pieces as they could understand and even play themselves. (Such works include the early Beethoven "Sonatas," parts of Bach's "Anna Magdalena Klavierbüchlein," Schumann's "Album for the Young," Mendelssohn's "Songs Without Words," Schubert's "German Dances," Octavio Pinto's "Children's Scenes," charming works by Tansman and Gossens, and American folk music arranged by Paul Nordoff, David Guion, and so on.) The project of bringing music to children, of trying to give them sound musical tastes before they were ensnared by lesser values and thus getting them to accept good music as pleasure rather than as "lessons," had no public "glamour," but it fascinated me. What fascinates me even more is the knowledge, today, that children respond eagerly to concerts of this kind. I can report only delighted enthusiasm on the part of very young hearers who have the opportunity of making friends with good music.

When I embarked on my foreign tour, last summer, I combined each playing engagement with an investigation of Europe's present methods of bringing music to children. The results of what I saw come to this: music teaching, music teaching materials, group participation in bands, orchestras, and so forth, are better managed here—but the sheer joy of music,



Photo by Bruno of Hollywood

HAZEL GRIGGS

Hazel Griggs was born in Dallas, Texas, of a musical family which encouraged the child to develop her marked aptitudes. As long as she can remember, Miss Griggs has played piano. She began lessons at five and, at ten, entered the Kidd-Key Conservatory in Sherman, Texas. As winner of the Texas Federation of Music Clubs Scholarship, she attended the Cincinnati Conservatory, where she studied under the late Marguerite McMillen-Lucienowska (pupil and assistant of Leschetizky). Next, she came to New York, where she won a scholarship at the David Mannes Music School, her teacher being Bertha Bert, one-time assistant to Alfred Cortot, and later was awarded the Walter Scott Foundation Fellowship for study in France under Cortot himself. On returning home, Miss Griggs launched her own career as pianist and specialist in presenting music to children. In this field, she ranks as pioneer and foremost practitioner. She has made coast-to-coast tours devoted exclusively to presenting programs for children and has done more than any other concert pianist, perhaps, in developing this important field of building musical tastes and habits. Miss Griggs' recent concert tour of Europe has yielded interesting results in her observations of bringing music to children.

—EDITOR'S NOTE.

the pleasurable inculcation of good tastes and habits, the bringing of actual music (not lessons!) to children, is better managed abroad. Let me show you some of the things I saw!

In England, the BBC has for years sent out concerts for children, cleverly presented by the team of Babson and Young, a pianist and a narrator, who explain and then present, always as pleasure, the kind of music that young children can understand. Also, quite independent of their radio work, these gentlemen visit certain schools where they give similar music fun to the youngsters in their classrooms. To my knowledge there are neither radio programs nor classroom visits of artists, developed exclusively for children, over here. Yet, if we expect today's school children to grow up with a genuine love for music, there should be such projects.

In France, *Les Jeunesses Musicales de France*, under the direction of René Nicoly, founded in 1910 (during the War) carries out the dual purpose of presenting concerts for the young in the schools of France, and gives special performances in Paris. The program material is sent to the schools in advance, for pointing-out, study, and discussion. By the time the performers arrive (they include soloists, chamber groups, and choral groups), the youngsters are ready to enjoy something about which they already know. And enjoy it they do! These programs, under State subsidy, bring the best in music and the best in performers to the classrooms of France. The musical material is graded according to the ages of the little listeners. Public school programs include uncomplicated works of strong rhythm and strong melody. High school programs are more advanced.

"In Switzerland, I saw the work of the Zurich Conservatory, which reaches out to German Switzerland. They follow much the same plan I have just described for France, except that they introduce a further useful step. After the programs have been sent to the classroom teachers for preparation, and before the artists come to play, a day is arranged for a local music teacher to come to the school to point out themes, answer questions, and generally give the children such information as the class teacher might not possess. Dr. Rudolf Wirtelsbach, Director of the Zurich Conservatory, pointed out an interesting conviction of his in planning the young people's concerts. He inclines to begin the little people on their musical journey with the flute, the oboe, and the clarinet, rather than with piano or orchestra. His reason is that these instruments give the untrained ear a clear idea of tonal quality as well as melody. A flute, for instance, with piano accompaniment, results in two lines of music, each of vastly different quality. A piano selection, consisting of several lines of the same quality, would cause confusion as to melody, accompaniment, and so forth.

Again, the Zurich Conservatory offers two curricula: one for students who hope to become professionals, and one for amateurs. It is significant, I think, that in a city of four hundred thousand, the amateur school has an enrollment of something under fifteen hundred (while the professional school numbers something under one hundred seventy-five).

All this splendid work being done in bringing music to children as pleasure. (Continued on Page 261)

DANCE OF THE IRIS

WALTZ CAPRICE

Sarah Ball Brouwers' *Dance of the Iris* is invested with charm and out-of-the-ordinary keyboard opportunities. The change from the key of D to the key of B-flat affords a pleasant contrast. Grade 4.

SARAH BALL BROUWERS

Allegro moderato

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a tempo
mf
mp a tempo
cresc.
f accel.
mp a tempo
mf animato
cresc. e sempre animato
f
a tempo
mf
poco accel. e con fuoco
dim.
a tempo
poco rall.
p

p
f con fuoco
rit. mf
Φ CODA
f cresc. ed accel.
mf
cresc.
f poco accel. e con fuoco
a tempo
rit. mf
f cresc. ed accel.
mf
poco accel. e con fuoco
ff rit.
a tempo
mf
cresc.
ff
D.S.

MAZURKA

Chopin's G-Sharp Minor Mazurka is one of his frequently played works. It is advisable to study this composition very slowly at first so that the voice leading in such a measure as the sixteenth will be especially clear. The contrasts in tonal effects make this composition especially beautiful. Grade 4.

FR. CHOPIN, Op. 33, No. 1

Mesto (♩ = 138)

334

ECSTASY

This very effective piano piece, the "theme song" of a coast-to-coast radio broadcast, makes an excellent romance for piano, which is very effective when played with abandon. Grade 5.

THOMAS PELUSO

Andante espressivo

335

Musical score for "Knowest Thou the Land" by Ambroise Thomas, arranged by Henry Levine. The score is in 6/8 time and features a piano accompaniment. The first system includes dynamics *mf* and *ten.* with fingerings 3 1 2 3 and 1. The second system includes *pp* and *ten.* with fingerings 3 1 2 3. The third system includes *mp*, *rall.*, and *p*.

KNOWEST THOU THE LAND

FROM "MIGNON"

AMBROISE THOMAS
Arr. by Henry Levine

Grade 5.

Allegretto sostenuto (♩=72)

Musical score for "Knowest Thou the Land" by Ambroise Thomas, arranged by Henry Levine. The score is in 6/8 time and features a piano accompaniment. The first system includes dynamics *mf* and *pp*. The second system includes dynamics *mf* and *pp*.

Andantino (♩=48)

Musical score for "Knowest Thou the Land" by Ambroise Thomas, arranged by Henry Levine. The score is in 6/8 time and features a piano accompaniment. The first system includes dynamics *p* and *dolce*. The second system includes dynamics *p* and *l.h.*. The third system includes dynamics *p* and *l.h.*. The fourth system includes dynamics *p* and *l.h.*. The fifth system includes dynamics *f* and *l.h.*. The sixth system includes dynamics *f* and *l.h.*. The seventh system includes dynamics *mf* and *dim.*. The eighth system includes dynamics *mf* and *dim.*.

HARP SOUNDS AT EVENTIDE

LOUIE FRANK

Grade 3 1/2

Andantino (♩ = 110)

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ETUDE

DANCING IN A DREAM

Stanford King here presents another fascinating piece well within the grasp of the average player. Be careful that the sustained notes are held for their full value. Grade 3.

STANFORD KING

Tempo rubato (♩ = 132)

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EL CAPITAN

MARCH

Sousa's brilliant march, which is the outstanding number in his swashbuckling opera with a Don Quixotic hero, was one of his greatest hits. Sung by the excellent baritone and comedian, De Wolf Hopper, it held the stage for years. Grade 3½.

JOHN PHILIP SOUSA

Arr. by Henry Levine

First system of the musical score for 'El Capitan' march, measures 1-16. The score is written for piano and includes dynamic markings such as *ff*, *f*, *p*, and *staccato*. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of the musical score for 'El Capitan' march, measures 17-32. This system continues the musical themes established in the first system, with measures 17-24 and 25-32. It includes dynamic markings like *mp* and *ff*, and continues to use the 2/4 time signature and one-flat key signature. The notation includes various musical symbols such as beams, slurs, and fingerings.

MINUET A L'ANTICO

No. 3

William Charles Ernest Seeboeck (1859-1907) was an Austrian pianist, teacher, and composer who settled in Chicago in 1881. He studied for two years with Brahms and with Rubinstein. By far the most popular of his compositions is his *Minuet*, which has had a very wide sale. Grade 5.

W. C. E. SEEBOECK

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STUDE

Φ CODA

APRIL 1949

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ROCK OF AGES

SECONDO

THOMAS HASTINGS
Arr. by Clarence Kohlmann

Andante comodo

mf *f* *rit.* *mf a tempo*

mp *mf*

L'istesso tempo

mp *f* *mf*

f marcato *mf* *p*

ROCK OF AGES

PRIMO

THOMAS HASTINGS
Arr. by Clarence Kohlmann

Andante comodo

mf *f* *rit.* *mf a tempo*

L'istesso tempo

mp *mf* *brillante* *marcato*

mf *f* *mf* *mp* *p*

CARNIVAL DAYS

FOREST M. SHUMAKER

Grade 3. Allegretto and with much gayety (♩=76)

mf

Cantabile

Fine

mp cresc. poco a poco

mp lightly

cresc. poco a poco

mf

lightly cresc. poco a poco

f

D.C.

THE STRIFE IS O'ER

(PALESTRINA)

H. ALEXANDER MATTHEWS

Hammond Registration
40 (10) 00 4323 211
40 (10) 20 7755 201

Slowly

f

Gt. Sw. 2

Gt. 2

Gt. 2

Gt. to Ped. Ped. 53

Melody

mf Sw. or Echo 2

Melody

Gt. 2

Melody

mf

Flower Maidens, featuring piano and violin parts. Dynamics include *cresc.*, *mf rit.*, *molto rit.*, and *fff*.

FLOWER MAIDENS

CECIL BURLEIGH, Op. 69, No. 2

Gracefully (♩ = 66)

VIOLIN

PIANO

Violin and piano parts for Flower Maidens. Dynamics include *p*, *mf*, *pp*, and *mf*.

Wood of the Cross, featuring piano and violin parts. Dynamics include *p*, *rit.*, *As at first*, *dim.*, and *pp*.

WOOD OF THE CROSS

AN EASTER SONG

BLANCHE DOUGLAS BYLES

Violet Alleyn Storey
Andante

Violin and piano parts for Wood of the Cross with lyrics. Dynamics include *mf*, *f*, *cresc.*, *f rit.*, and *mf*.

Wood of the Cross, — you might have been Pale - bud - ded then for
spring; Wood of the Cross, — you might have shared New life — with ev - ry - thing —

Meno mosso

If there was need to cut you down, They might have made of you A lit - tle house in a

a tempo

si - lent town, Where dusk - y ol - ives grew, Where dusk - y ol - ives grew.

pp a tempo

p a tempo

Lamb of the Cross, you might have been A - live for man - y a

rit

day, Walk - ing with those who held you dear A - long some an - cient way.

p

ff Appassionato

If there were need for you to die, Why did they kill you so?

f

Why did they make you tread the way That low men used to go?

a tempo

mf

rit

mp a tempo

Wood of the Cross, you might have died Ere man - y years had passed, But now you will be -

a tempo

mp

blos - som - ing As long as earth shall last; Lamb of the Cross, you might have been A myth, a pass - ing

f

dream; But now you are the Ris - en Lord, But now you are the Ris - en Lord, But

Allargando

ff

now you are the Ris - en Lord, Whom great and poor es - teem.

sempre ff

A JOYOUS EASTER SONG

Grade 2. Allegro (♩=96)

17th Century Melody
Arr. by Rob Roy Peery

Musical score for 'A Joyous Easter Song' in 2/4 time. The score is for piano and includes dynamic markings such as *mf*, *f*, *p*, and *cresc.*. It features fingerings and articulation marks throughout. The piece is marked '8 ad lib.' in several places.

* Both hands may be played an octave higher.
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Lysbeth Boyd Borie ★
Grade 2. Moderato (♩=100)

BUNNY RABBIT BEANS

ADA RICHTER

Musical score for 'Bunny Rabbit Beans' in 2/4 time. The score is for piano and includes dynamic markings such as *mf*, *p*, and *rit.*. It features fingerings and articulation marks throughout. The piece is marked '8 ad lib.' in several places.

★ From "Let's Stay Well!" by Borie-Richter.
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KTUDE

Mother Rabbit gives Baby Rabbit advice.

Musical score for 'Sandy's Lullaby' in 3/4 time. The score is for piano and includes dynamic markings such as *mp*, *f*, and *pp*. It features fingerings and articulation marks throughout. The piece is marked '8 ad lib.' in several places.

SANDY'S LULLABY

FANNY G. ECKHARDT

Grade 1. Slowly and smoothly (♩=52)

Musical score for 'Sandy's Lullaby' in 3/4 time. The score is for piano and includes dynamic markings such as *p*, *dim.*, *rit.*, and *pp*. It features fingerings and articulation marks throughout. The piece is marked '8 ad lib.' in several places.

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JOLLY LITTLE BROWNIES

Grade 21.

Allegretto (♩ = 96)

WILLIAM SCHER

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KJUDE

America Holds the Hopes of the Musical World

(Continued from Page 215)

must not imitate everything that Europe has done. What Europe has done may be the best thing to do, or the way she has done it may not be the best way in which it could be done. I daresay that if Beethoven or Brahms were living today they might not write in the sonata *allegro* form, good as was that form for their purposes. They might find some other way now. It is so with your young composers. I have read hundreds of their works, for I am interested in world music. I find for the most part they go to some teacher, who tells them things must be done thus and so, and they follow their teachers blindly. They remind me of a certain famous teacher in France some years ago, all the ambitious young composers were going to him, for he really was a master of theoretical music. But he so set the stamp of his own individuality on all these students that their music all sounded alike. Such things should never be, if we are to have true individual genius burning at its brightest.

"I am reminded of poor old Delius, who wanted one of your theorists to teach him harmony when he was down in Florida." (Note: Williams referred to Thomas Ward, former organist and choirmaster of the Church of St. Peter and Paul in Brooklyn, whom Delius met in Jacksonville in the early eighties.) "The chap refused to teach Delius harmony after hearing him play some of his own compositions; he said Delius knew harmony better than anybody could teach it to him. I remember he did teach him counterpoint, but said he wouldn't ruin Delius' harmony for anything in the world. Now I call that a wise man, and that's what I mean about your young composers. They mustn't let anybody take their individuality away from them."

Simple Musical Truths

"Another thing. I think your country must have all the musical wealth of the world there in the way of folk music to draw on. I'll show you what I mean." He quickly mounted the stairs to the balcony, remarking, "I keep my books on the balcony and nobody bothers them there, and I can be as untidy as I want—" and soon returned with two volumes of songs, melodies with words, without accompaniment. "These are all English melodies one of my friends gathered in the Kentucky mountains. These are from England alone, you understand, and there must be thousands of similarly beautiful things from hundreds of other parts of the world to be found in Kentucky and other places in your country. America is so big, and so many people go there from all parts of the globe—peasants if you want to call them that, people who sing the songs of the earth. When you consider the whole picture, you must have in America the music of the entire world."

He asked me if I knew a book called "Southern Harmony," and seemed delighted to know that I had a copy of it on my shelves. "They tell me it is hard to get," he said, "but it is a source book for some composer in the days to come." I asked him if he meant that some com-

poser would use such melodies as themes for a major orchestral or chorale composition.

"No, I don't mean that," he said flatly. "Composers devise their own themes more often than not. What I do mean is that there is a spiritual atmosphere that hovers around these age-old melodies, and that when a man once breathes in that atmosphere he is never the same again. He begins to live on a higher plane. His feelings for harmonies, contrapuntal idioms, developments, all are changed because he has learned the simple musical truths that came straight from God, and are to be found in music like this."

"Mr. Brant, I think these are the things that your composers, our composers, ALL composers must learn. Until we learn them, we are—how did the Psalmist say it—sounding brass, tinkling cymbal!"

At this point Fosy jumped to the floor and ran to the door. Mrs. Vaughan Williams asked her husband to call the dear maid (who evidently had not heard the bell) to serve tea, and after tea the shining sun invited the taking of a few afternoon pictures of lion-maned Vaughan Williams, his paritician wife, and Fosy!

A partial list of the music of Ralph Vaughan Williams available on recordings is given herewith:

HMV DB-902-25, *Job, a Masque for Dancing*—British Broadcasting Orchestra

HMV C3388-92, *Symphony No. 5—Halls of Orchestra*, John Barbirolli, Conductor
Victor DM-916, *London Symphony—Cincinnati Orchestra*, Eugene Goossens, Conductor

Columbia MX-121, *Serenade to Music—BBC Orchestra and Chorus*, Sir Henry Wood, Conductor

Columbia MX-159, *Suite English Folk-songs—Columbia Broadcasting Orchestra*, Howard Barlow, Conductor

Decca AR9821-26, *Mass in G Minor—Fleet Street Choir*, T. B. Lawrence, Conductor

Columbia MX-300, *Fantasia on a Theme of Tallis—Minneapolis Symphony Orchestra*, Dimitri Mitropoulos, Conductor

Mercury DM-7, *Concerto for Oboe and Strings—Mitchell Miller, Oboist, Saidenberg Little Symphony*

Victor M-440, *Symphony in F Minor—BBC Symphony Orchestra*, Ralph Vaughan Williams, Conductor

The student of Vaughan Williams' music is also referred to the catalogs of church music, and to the new Episcopal Hymnal for strikingly beautiful music of this British composer.

The Door to Grand Opera

(Continued from Page 220)

Anything that affects my body or my mind affects my voice."

There is no greater thrill in the coming than the privilege of helping the coming generation, and I rejoice that it has come my way to meet and assist so many delightful and inspiring young artists.

The Metropolitan Opera Auditions of the Air is a thoroughly democratic project. Any singer with the voice, the talent, the physique, the intelligence, the appearance, the training, and the will to succeed is given a fair chance. But it should be remembered that the levels of artistic requirement are growing higher and higher every year, and the competition is very stiff.

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Teen-Agers and Music!

(Continued from Page 226)

Warsaw, and she was able to discuss a work with the clear-headed surfer of a veteran! Let me make it clear that the two hundred orchestras just mentioned are entirely professional groups, and not to be confused with the twenty-two thousand college and high school orchestras (not bands) which furnish basic training to these youngsters in taste, repertoire, and ensemble playing.

Revealing Comments

Our intermission talks produced a number of interesting pictures of America's music, as revealed through the teenagers' comments. Not all views were identical. While many were extremely proud of the musical work being done by their schools and communities, some let loose their biases of angry critics of what they call one girl in particular. She came from a local orchestra and then let it drop. The girl wanted her feelings about this in such caustic terms that we had to ask her to tone herself down a bit. Even when she had toned down as much as reflections on her home town, her remarks have been called enduring. I understand that, as the aftermath of her lash the home-town music scene has been changed, and she was called into conference with plans for the reorganization of that orchestra — and possibly the most charming of their worried regret that their parents and families hadn't come to New York to do with and for music!

Musical Background in Reverse

The active and devoted music interest of our general school-agers points out still another trend, and one which seems as curious as it is encouraging. It is the reverse of what we have heard of it as a musical background of any home meant the music tastes and influences planted by the adults and absorbed as by children. Young people know (or didn't know) about music, depending upon home. When you meet a youngster with names and terms of good music, you instinctively thought, "He comes from a musical home." One of the chief reasons American nations was not rank among the American home did not make music and live with music to the same extent as the average German, Austrian or Italian of a generation or so ago, life was life from it. Something like a quieting apart a cake, music was a pretty ornamenting on it. It was essential. Well, our young tastes of the young people, too! The parents back to their families and their communities, with the result that a sound and valid musical background is oldest!

Many American parents who had no music at all in their own childhood of radio and records, to establish a musical tolerance, it is not, and even if having it around. Then, when their children go to school and are given the seeds of sound music taste, when they come home and tell of what they've learned; when they play specific types and specific selections around the house, music is exactly the same way that, a generation ago, the children became accustomed to music at home. And when the time comes for the children to make accept it, but take active and positive part in it. Thus, the process of building background in reverse brings music to individual homes.

More Opportunities

Now does the matter stop with mere listening? Half a century years ago, the native American found it impossible to break into music. There were, and we have seen, only a few orchestras, and the work was dominated by experienced foreign players. When it came to change her mind from Norton to something of a foreign-sounding twist. Consequently, the only outlet for the American musician was of a kind that caused his family and friends to say, with mingled feelings of pity and scorn, "Well, he's only a piccolo player." Today, with the increase of orchestral opportunities, together with the "back ground in reverse" families and friends no longer look askance upon a musical career. Youngsters, in orchestras or bands are no longer a let-down to those who love them. Socially, as well as financially, they're nothing to be ashamed of.

Another interesting thing brought out by my talks with the teenagers is that among those who do not intend to become professional musicians, there are more boys than girls deeply interested in music. That, too, would have been something of a surprise years ago, when red-blooded young men were considered not from the "sissified" atmosphere of tinkling tunes!

All that has come out of these stimulating talks with musical teenagers points to an extremely healthy state of music in America. What these youngsters have to say indicates a vigorous interest in music among tomorrow's citizens, a wholesome outlook on professional musicianship, a splendid integration of music with everyday life, by virtue of which the "strong-on-the-cake" attitude has disappeared and the youngsters are to create the kind of atmosphere that make America a genuine music center. In contrast to what has been said for music. Waltz, sharp cars when he said, "I hear America singing." That's exactly what she's doing. And you can find no better proof of it than in the hearty, spontaneous comments of America's youth.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am writing to your department for information concerning an organ in our church which bears the trade mark, "Vocation, Mason & Rush, Worcester, Mass." Is it reliable or not? This company is still in business. The organ in question is badly in need of repairs, especially the Middle-D and High-D on the Swell manual have not been in use for years. Is there a firm in Pittsburgh which could be contacted?

A. We have been unable to find this name in any of the reference books at our disposal, but we think that the name should be Vocation, Mason & Rush, which is a form of red organ. The name Mason & Rush does not appear in the available reference works, but Mason & Jamill was a well known firm making red organs and later pianos. We are sending you the name of a well known present day maker of red organs, and suggest that you ask them if they can put you in touch with anyone in your vicinity who might be able to take care of this instrument.

Q. I am sending a list of organ stops, and would like you to suggest proper registrations for the following:

Aciton, Bach
Jesu Joy of Man's Dearlying, Bach
O Rest in The Lord, Mendelssohn
Also suggest registration for congregational singing, church numbers, and soloists.—K. W. S.

A. There are so many different arrangements of the three numbers mentioned, that it would be impossible to suggest specific registrations without knowing exactly what copies are being used. In all three compositions, however, there is a definite melody which should be brought out on a solo stop against an accompanying background. The stopped diapason and oboe on the Swell are usually effective solo stops, and on the Great you could use the open 4's and 8's. For choir soloists you could add the medium stops such as Gamba and Melodia, including the Organ Diapason in the background. Sections of anthems. For the solo stops could be used more liberally, but always keep in mind that the organ is not to be used as a solo instrument, but as a background for the choir. The pedal should also be kept in total balance. For accompanying solo the softer stops on either manual could be used, but go sparingly on the 4's and 8's, and do not use the piccolo or dolce stops. 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MOTHER'S DAY Music

Vocal Solos

Title, Catalog No., Composer	Range	Price
And I Have You (25096)	D-W, Rue	b-Eb \$35
Candle Light (21232)	C-W, Cadman	d-g b-Eb \$50
Dear Little Mother With Silver Hair	M. Watkins	E-bb c-F b-Eb \$50
Dreaming of Home and Mother	P. Ordway	d-Eb \$50
Little Mother (1932)	E. Lehman	d-Eb \$50
Little Mother (1932)	D. Protheroe	d-Eb \$50
Little Mother (1932)	H. R. Ward	d-Eb \$50
Memories (23283)	G.M. Rohrer	E-bb \$50
Mother	E.S. Hoemer	E-bb \$50
Mother (17956)	S. Hein	E-bb \$50
Mother, The (30867)	S.F. Widener	E-bb \$50
Mother-Gallant (19695)	R. Diggle	E-bb \$50
Mother Dear	A. Hall	E-bb \$50
Mother Mine	R. Braine	E-bb \$50
Mother's Day (26022)	E.S. Hoemer	d-g b-Eb \$50
Mother of Mine (30795)	F. L. Grey	E-bb \$50
Mother of Mine (24559)	A. Closson	E-F \$50
Mother or Mine (6884)	A. Klagg	c-g \$50
My Mother's Song (24043)	A. Remick	d-E \$35
Never Forget Your Dear Mother and Her Prayer (19404)	J. Openshaw	d-E \$50
O Little Mother of Mine	M. P. Jones	c-F \$50
Old-Fashioned Dear (18496)	Geo. B. New	c-F \$50
Old-Fashioned Mother's Mine (24020)	C. O. Ellis	c-F \$50
Old Mother, The (Die Alte Mutter)	E. Grig	d-F \$50
Rack Me To Sleep, Mother (With Quartet chorus ad lib.)	E. Leslie	E-bb \$30
Song of the Child, The (19420)	Mono Zucca	d-E \$50
Watch the	E. Barnes	d-E \$50
What is There Hidden in the Heart of a Rose?	D. Protheroe	c-F b-Eb \$50

Quartet or Choral Numbers

Candle Light (21232)	C.W. Cadman	(Treble 3-part)	18
Memories (20456)	[21458]	Mixed	18
Mother (Sop. Solo) [D13143]	G.M. Rohrer	Mixed	18
Mother (Unison or 2 part) [D14163]	E.S. Hoemer	Mixed	18
Mother (D14983)	Holmes-Money	Treble	18
	Hooper Shure	Mixed	18

Anthem with spoken prologue

Mother-Angel and Queen (D13881)	Pinsur-Hyder	Mixed	20
Mother Mine (Ten, Solo) [D13892]	E.S. Hoemer	Mixed	20
Mother, So True (21584)	H. Hoeger	Mixed	18
O Little Mother of Mine (D14499)	Geo. B. New	Men's	18
	[D13035]	Mixed	18
	Nevin-Austin [D1436]	Mixed	18
O, Mother of My Heart (35161)	C. Davis	or Boy's	18
Responsive Service for Mother's Day (Minister and Choir) [D14171]	W.R. Yorls	Mixed	18
Rack Me To Sleep (20010)	F. J. Smith	Mixed	18
Weaving a Crown for Mother (Sop.-Alto Duet) [21604]	J. H. Meredith	Mixed	15
Cantato: Slumber Songs of the Madonna	May A. Strong	women's voices	1.00

Pipe Organ Selections

At the Cradle Side	Hugo Goodwin	.60
Prayer and Candle Song (19327)	W. D. Armstrong	.40
Songs My Mother Taught Me (26408)	Frederic Lusk	.40
	Dvorka-Kraft	.40

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Bassoon Clinic Series

(Continued from Page 225)

are struck from the common center. The best method of working the blade to achieve this contour is to follow the imaginary line of those radii while working with knife, file, or emery paper. To prevent raising the grain, confine the cutting motion of stroke from the back toward the tip. Beware of any receding which shows gouged out spots on the surface of the lay, or general lack of symmetry in its contour, for it means a useless reed or one, at least, that needs much work in order to rectify the maker's error.

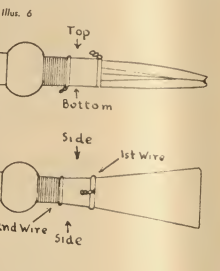
Even with perfect symmetry of blade and balance there is yet another important factor which determines "playability" of a reed. This is the relative thickness between the tip and back measurement. Note that I said *relative*; it is not so much the actual measurements of these points but rather their relationship that is important. True measurements of a fine reed vary according to the quality of cane, but the relationship will remain the same. For example, it is difficult to produce a tone in the high register on a reed that is heavy at the tip in relation to the back. Conversely, a reed which has heavy back measurements in relation to the tip will cause trouble in low register. From this relationship, we can draw two basic rules for reed "working": (1) To improve the high register, work primarily on front one-third of lay; (2) To improve low register, work on back two-thirds of lay. This must not be done by working specifically on small areas, but rather with the idea of increasing or decreasing the basic taper mentioned in the preceding paragraph. This relationship also gives us a clue as to bassoon or student. Work the reed so as to improve its weakest register. Thus, low register, having trouble with the decreasing the taper and improving the low tones; or with the high register, try trouble in all registers. I suggest that you seek a new bassoon or new student.

Minor adjustments on finished reeds can be accomplished by manipulating the two front wires. One of the things "structural arch" of the reed. The change in it increases or decreases the strength and amount of arch. Thus, if a reed is a true arch, a slight increase in the structural arch will have the same effect as first wire has the greatest effect on the useful in adjusting the tip opening with Here again, we find the opportunity for formulating four basic rules:

1. To increase strength, pinch first wire from sides.
2. To decrease strength, pinch first wire from top and bottom.
3. To increase tip opening without second wire from top and bottom, pinch greatly increasing strength without second wire from sides.
4. To decrease tip opening without greatly decreasing strength, pinch second wire from sides.

(See Illustration No. 6). Take notice that the resultant action of the two wires

on the blade and tip is exactly the opposite, which enables us, by the combined combination of strength and tip adjustment. Such adjustment is of the limited by the necessity of maintaining a good reed tube and should only be used for very slight fine adjustments. Another way of making fine adjustments is that of clipping the reed. This strengthens the reed, and (2) to raise the pitch. This method should be resorted to until one is sure the reed measures up to all preceding standards of manufacture, proceed with the reed, if still necessary, proceed with the reed, to dip the tip not more than one-fourth of an inch at a time until the desired result is obtained. The usual



method of clipping is to lay the reed on a small block of wood and cut straight down with a very sharp knife. However, I have seen this done with a sharp pair of straight-bladed dissecting shears with satisfactory results. After clipping, one must usually slightly "work" the tip, bringing it down to responsive measurements again.

The tools required for "working" reeds is of (1) a good knife capable of holding its edge, (2) small pliers, (3) plaque or tongue for inserting between blades—a guitar pick works fine, (4) a wet and dry emery paper, (5) a tapered mandrel—this may be a ten-cent bassoon reed reamer—(7) a small piece of wood, the only specialized tool on the list. The total cost of these tools, including the reamer, should not be much more than five dollars in a small investment.

It has been impossible for me to completely cover the topic of this article and "fixing" within the reed "making" these tools are basic principles and hope that you will shoulder the mantle of responsibility for yourself and your students by taking a course in reed making at the earliest opportunity. If it is impossible, do not hesitate to experiment, and on your own initiative. The basic principles presented in this article are your store of knowledge—the best of your own poor reed. Don't expect the impossible from your students.

The Violinist's Forum

(Continued from Page 227)

of which is in keeping with the character of the music. Furthermore, the use of the D string creates a problem of fingering that cannot be smoothly solved. The open strings in Exs. B and C are to be preferred, not because avoid them would involve changing strings for then would be a problem of fingering the half note, but because in each case the half note is the first note of a new phrase and should be played on the same string as the succeeding notes of the phrase. Dozens of similar examples could be quoted, but these are sufficient to illustrate the point in question.

Fortunately, there is an interesting technical device which enables the player to avoid the "dead" quality usually associated with the unstopped string. It consists of stopping the unstopped string, or vice-versa, whichever is more convenient of the open string, and vibrating on it for almost the entire duration of the note. In Ex. A, the third finger should be vibrating on the E string an octave above the open string; the bow, of course, remaining on that string. In Ex. B, the bow must change to the D string at the beginning of the second measure, but the second finger should remain vibrating on the E string for the duration of

at least a dotted quarter note. Then the shift is made to the first position. Ex. C is played in the same way. I mentioned above that it is usually not good to cross on a half-step or to cross on a string. It should always be avoided in melodic playing, for the effect is strikingly unpleasant. If, as a result, the fourth finger falls on a long note, a change of position definitely should be made.

It is a fairly good rule for the playing of scales that the fourth finger be used when ascending, and the open string, or vice-versa, whichever is more convenient of the open string, and vibrating on it for almost the entire duration of the note. In Ex. A, the third finger should be vibrating on the E string an octave above the open string; the bow, of course, remaining on that string. In Ex. B, the bow must change to the D string at the beginning of the second measure, but the second finger should remain vibrating on the E string for the duration of

the open strings may be more frequently employed in music of the Classic period, in which the vibrato cannot be so intensely used, than in romantic music, where the D string, or the unprepared note is distinctly annoying in the middle of a passage in which the vibrato has been consistent and expressive.

Today's Children Build Tomorrow's Audiences!

(Continued from Page 230)

is actually the soundest possible means of building musical background. An interesting observation, here, is that the respective musical backgrounds of Europe and the U.S.A. have undergone radical changes during the War years. The noble traditions of musical continuity, in Europe, have been greatly retarded—almost halted—during the past ten years. Those same ten years have seen the music education almost by leaps and bounds! Thus, while Europe entered the War period with a far richer musical heritage, we have outstripped her in the past ten years. On the display tables in music shops in Copenhagen and The Hague, I was surprised and delighted to see American books and American methods of playing music displayed as novel advances in music teaching—the John M. Williams' books, the John Thompson books, the Diller-Quinle books, and so on. Europeans take up these volumes and study them, as methods from which they can learn. On the other hand, I think that we can learn from present-day European procedures, not so much of teaching methods as of bringing music to children as a source of pleasure.

For one thing, Europe's advantage over us seems directly from the fact that their splendid projects are State subsidized and therefore reach the State's juvenile population as a whole. We, alas, enjoy no State subsidies for bringing music to children—and any project of musical good launched in Texas or New York Again, in America, radio does almost nothing towards fostering a love of music in children. England's BBC can send our programs to all of Britain's school music—but similar projects over here are handicapped at the outset by the

fact that little children can buy nothing that a commercial sponsor would wish to advertise. Yet what can be done when financial considerations are out of the way, is proven by the love of music that was stimulated in the men of our armed forces, during the War, when USO units carried excellent programs to our camps. It seems odd that war could produce such a hearing good music as this. The fact remains that hundreds of thousands of plain G.I.'s came back with a knowledge and an appreciation of good music which they never had before—and never had an opportunity to enjoy. They tell you, today, that they are "going in" for good music, on the strength of their Army experiences with it. For these men are the fathers of tomorrow's audiences!

It has been my experience that the children who have no opportunities for hearing good music at home, who make no contact with it before the age of twelve, run the risk of drifting into low worthy musical habits. If good music comes to children before that age, the chances are they will say with it and with them, in later life. And so the problem is to catch them! I am convinced that the best means of doing this is not to limit our zeal for study and formal education, certainly, but to add to all this the all-important step of bringing good music to children at pleasure. If we do this, tomorrow's concert halls will not be empty!

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As the Adjudicator Hears It!

(Continued from Page 224)

incipient and final consonants, lack of vowel focus, distortion and impurity of vowel sounds, abuse of letter R, mutilation of M and N, poor treatment of H.

Musical taste was good or bad depending upon choice of material, taste in interpretation, evident lack of musicianship on the part of the director, absence or presence of general musical refinement, attention to exacting musical demands, attacks and releases.

Routine matters, mechanics, and so on, have a marked effect on the total performance and, in general, pertain to the conductor. Here to consider preparation, attention of the singers to the director, indefinite directing, distracting mannerisms, arrangement of singers, accompaniments, balance between voices and accompaniment, use of music or memorizing posture and appearance (including assurance, confidence, and poise), uniformity or lack of uniformity in dress, independent responsibility of the singers, an economy of effort for maximum attainment, development of group personality.

While the above points are fairly complete and contain within themselves the possibilities of the near-perfect performance, they do not represent an organized plan for the director to use in preparing his group for adjudication. Let us focus attention on a fundamental attack for the choral number which is to be prepared for adjudication. The fact that a performer is publicly adjudicated has a tendency to sharpen preparation. This is in itself desirable but, whenever a composition moves up from first sight reading step, the director and the performers should be measuring it against the ideal or perfect standard, thus giving it personal adjudication.

What formula may be followed? The first thing is to set up the ideal conception in the "performing ear," so that all efforts will be pointed to the accomplishment of that ideal. This ideal will keep ahead of the director throughout rehearsal and it will not remain a static thing. Such an ideal presupposes a choice of music suiting the capabilities of the performers and bearing evidence of musicianship and good taste; diligent study of the music, the poetry, the background of the composer's style; mastery

of melodic, harmonic, and rhythmic elements, an understanding of the formal structure, and a plan for the related treatment of dynamic levels.

In other words, it means a masterful conception and application of an understanding of correct mood, meter, and tempo. There is a musical intent in any composition deemed worthy of performance and a study of these definite characteristics will reveal that intent. This study, to be truly effective, must be intensive and imaginative, but disciplined by high standards of musicianship.

Secondly, rhythmic housework, but the music into rehearsal, the director must be able to hear the evolving state of preparedness and be able to analyze the condition of his choir at any point in rehearsal. The task, most all-inclusive and important element to watch for to insure eventual success, in the

writer's opinion, are tone and rhythm.

Good tone, properly conceived and effected does a great deal to eliminate the criticisms leveled against singing groups. The presence of a good tone as a thorough knowledge of tone production and placement, proper breath support, good dictation of natural and correct use of pure vowels and functional consonants. It requires freedom of all the organs of articulation, and involves proper pronunciation and enunciation. The correctly supported tone insures perfect intonation, which is no more than a triple combination of musicianship, attitude, and technique. Good tone has a fluid and continuous quality and is appropriate color and recognizes line as its core.

The next fundamental is rhythm. This involves tempo, pulse, steadiness within the measure, rhythmic housework, and recognition of cross rhythms. Rhythmic totality must be conceived as a perfect tapestry. Complete unity is there in the finished work, but threads are interwoven, unbreakable, and interdependent. Every piece of music has its allotted time out of eternity. It begins and ends, but between these extremes, it has marched honestly and effectively across the pages of time. Plunket Greene advises: "Never stop the march of a song." It marches, not monotonously and tiresomely, but fluidly, freely, and uninterrupted by inherent rubato, variety within its parts and honesty toward its beginning and end.

The ideal has been set up and a working procedure in rehearsal has been suggested for a constructive analysis during the preparation of the music.

We progress to the final stage, which is the assembling of all carefully worked techniques and the result is interpretation. By this time, the composer's personal intent should be the intimate personal possession and responsibility of each performer, and his message has become the trust of those who are to recreate this work for an audience. The perfect balance is present between leader and performers. They are a poised instrument ready to sing music. Based on correct technique and the musical integrity of the performers, there is now atmosphere, tone color, and magnetic quality. The work relies on the tongues of the singers. Because we have walked hand in hand with ideals, there should be an eagerness to appear before a new adjudicator and receive a new evaluation. The director and performers have constantly been comparing themselves with themselves at progressive levels of achievement, and with others who approximate or surpass these levels.

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but one of the most important of these is to provide the student with a nature orientation in regard to the music of his time and, particularly, of American music. In this respect, many of our colleges are lacking, and with no good reason. After all, the college music department is largely freed from the necessity of selling tickets and of placing members of the orchestra board or rich subscribers. In fact, the college music environment is capable of producing the highest level of excellence as far as choice of works is concerned. For the cause of American music, no better device can be found than the Contemporary Festival, with special emphasis on American composers. For example, at the University of Illinois last year, the first in an annual series of Contemporary Festivals was presented. The programs involved works of twenty-two American composers, only three of whom were citizens by naturalization. Of these twenty-two, only Piston, Copland, Thomson, Schoenberg, and Hindemith were "big names."

I venture to suggest, therefore, that the most effective way to mold the "comprehension and taste," as Mr. Eiler puts it, of the next generation of musicians is both to expose them to and involve them in the playing of large quantities of American music, preferably selected largely from the ranks of those who are not quite so well known as some of those mentioned above.

"Given the interest, there still remain problems for the young performer who wishes to program American music. In the first place, when he attempts to purchase it, he finds that the same situation with the major commercial performing organizations; that is, that all the works

of a few composers are published, and none of the works of the remainder. If he lives in a large city, he may have access to the publications of certain of the smaller houses which are doing good man work in this regard. By and large, however, he will be forced to remain ignorant of the work of a number of the best American composers.

"In this respect, one feels compelled to mention the American Music Center. Located at 250 West 57th Street, New York City, the American Music Center acts as a clearing house for the works, in all categories, of practically every worthwhile American composer. The majority of the compositions in the library of the center are available for purchase, although a complete file of every published work is also kept on hand. The Center will lend, for perusal, any composition to qualified musicians. It is hoped eventually that a similar organization can be set up in every major city for the use of interested musicians in the vicinity. I urge all musicians who are interested in contemporary American music to contact the Center, outline their needs, and so on. Here, too, may be found works of those not-so-well-known composers about whom I have been talking; and I venture to suggest that extensive acquaintance with some of the music to be found in the library of the American Music Center will cause many musicians radically to revise their present opinions as to the relative status of American composers.

"It is to be hoped that, if we in the colleges pursue these activities diligently enough, it will one day be possible completely to eliminate discussions such as 'What is the best American music?' which we have so often heard. We will have become a normal and recognized part of our musical life."

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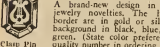
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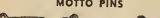
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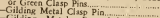
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Musical Boston in the Gay Nineties

(Continued from Page 229)

begin his career as a composer with so aptly, which combined a classical basis with marked originality of expression. He soon began a thorough research into the possibilities of the polyphonic style. He returned from a trip to Brazil with a series of dance-like piano pieces, "Saudades do Brasil," in which pungent polyphonic effects and syncopated rhythms were adroitly combined. Somewhat later he introduced the polyphonic style into several string quartets. But he also showed his capacity in the field of dramatic music, "Proteus," by Paul Claudel, and incidental music for adaptations of Greek dramas, also by Claudel. He was perhaps the first to accompany a dramatic scene with instruments of percussion alone. In later years his opera, "Christopher Columbus," produced an impression of astounding vitality. In the early Nineties Twentieths, Milhaud, then barely turned thirty, was already remarkable for his versatility. He had then composed at least a hundred songs, in addition to his chamber music and dramatic works. As a loyal member of the ballet, "The Ox on the Roof," written by Jean Cocteau, was virtually a skill on American prohibition and obtained immediate success on account of the vitality of its musical invention. Other ballets followed, including "The Creation of the World," which opened with an overture of Handel type, the fugue section of which was based upon a theme in jazz rhythm treated in polyphonic style. With the flight of years, however, Milhaud has long since abandoned experiment, his style has become unified and is the legitimate outcome of an essentially Gallic standpoint.

Honegger's Ideas

Arthur Honegger shares with Milhaud the leadership of "The Group." Although of Swiss parentage he obtained most of his technical training at the Paris Conservatory. Amiable submitting to interview in his Montmartre apartment, not far from the *Place Pigalle*, since immortalized by G.I. soldiers, Honegger frankly confessed his sympathy for German music. He had studied, during his apprentice period, the music of Wagner, Richard Strauss, Max Reger, and Stravinsky. Among French composers he felt drawn towards Florent Schmitt, because of the polyphonic conception and treatment of his music. But notwithstanding his sympathy for Teutonic music, Honegger was an ardent member of "The Group" and could only be logically classified as a French composer. As like Milhaud, Honegger at first showed a predilection for the sonata form. Later he took up the ballet. His first pronounced success was "King David," for solo, chorus, and orchestra. This work, somewhat eclectic in style, nevertheless manifested an obvious dramatic instinct and noble musical invention. Shortly afterwards he startled the Parisian public and pleased the liberals with his orchestral piece, "Pacific, 231," in which music of an express locomotive steaming at rest, starting ponderously, and picking up speed until it attained seventy-five miles an hour. A casual listener would not realize, without detailed study, the careful workmanship involved in this work; its complex polyphony assuming in a composer barely over thirty.

He next returned to the ballet form in a mimed symphony, "Le trace du Vic-tor," whose tragic scenario based upon Livy, justified the employment of an ardent, lyrical counterpoint, in which highly dissonant music clashed with overpowering results. Honegger soon returned to the purely orchestral field with a *schizzo* entitled *Rugby*. Without being realistically descriptive, it sought to convey the complex activity of the English game. On his first visit to this country it was suggested to Honegger that professional hockey might supply him with a subject for musical treatment. The idea evidently appealed to him, but the crowded routine of his tour did not permit an opportunity to become inspired by the American version of this tumultuous sport. After the widespread success of "King David," Honegger was impelled to return to the dramatic field with a vocal work, "Judith," later transferred to the stage. His dramatic masterpiece was the opera "Antigone," based on the Greek legend. It was first performed at the Théâtre de la Moinette in Brussels, which had previously been hospitable to several French operas, among them Chabrier's "Gwendoline," d'Indy's "Fervent," and "The Stranger," and Chausson's "King Arctur," often at the expense of even adequate financial return. In "Antigone," which is far too tragic in atmosphere ever to become popular, Honegger has achieved a tense orchestral idiom as well as an entirely novel recitative style both of which accord most fittingly with the dramatic vividness of a morbid and gloomy subject.

Poulenc's Style

At the time of my visit, Francis Poulenc, then slightly over twenty years of age, was at the beginning of his career. In temperament he was more akin to Satie than the older members of this liberal coterie. A pupil in composition of Charles Koechlin, he had already composed chamber music, songs, an *opéra bouffe*, and several sets of piano pieces. The more obvious qualities of eager frankness, vivacity, exuberance, and a sense of humor. He did not make use of the grotesque titles so dear to Satie, but pieces like the *Impromptus*, *Perpetual Motions*, and *Promenades* are characteristic of his musical invention, his appreciation of polyphonic style and musical wit. This is clearly illustrated in the titles of his *Promenades*: "On Foot," "By Motor Car," "On Horseback," "By Boat," "By Airplane," "By Motor Bus," "By Rail," "By Bicycle," "By Stagecoach." As proved by his later works, Poulenc's talent was essentially lyric, and the older members of "The Group" regarded him as a gifted youngster from whom music was to be expected.

As a whole, the vitality, independence, and progressive technical standpoint of these composers, combined with the confidence they started the Parisian public and pleased the liberals with his orchestral piece, "Pacific, 231," in which music of an express locomotive steaming at rest, starting ponderously, and picking up speed until it attained seventy-

by their willingness as a group to explain their artistic tenets to the American visitor. I was received in an office with a view of the city, and I was met by a mastery of complex polyphony assuming in a composer barely over thirty.

He next returned to the ballet form in a mimed symphony, "Le trace du Victor," whose tragic scenario based upon Livy, justified the employment of an ardent, lyrical counterpoint, in which highly dissonant music clashed with overpowering results. Honegger soon returned to the purely orchestral field with a *schizzo* entitled *Rugby*. Without being realistically descriptive, it sought to convey the complex activity of the English game. On his first visit to this country it was suggested to Honegger that professional hockey might supply him with a subject for musical treatment. The idea evidently appealed to him, but the crowded routine of his tour did not permit an opportunity to become inspired by the American version of this tumultuous sport. After the widespread success of "King David," Honegger was impelled to return to the dramatic field with a vocal work, "Judith," later transferred to the stage. His dramatic masterpiece was the opera "Antigone," based on the Greek legend. It was first performed at the Théâtre de la Moinette in Brussels, which had previously been hospitable to several French operas, among them Chabrier's "Gwendoline," d'Indy's "Fervent," and "The Stranger," and Chausson's "King Arctur," often at the expense of even adequate financial return. In "Antigone," which is far too tragic in atmosphere ever to become popular, Honegger has achieved a tense orchestral idiom as well as an entirely novel recitative style both of which accord most fittingly with the dramatic vividness of a morbid and gloomy subject.

One purpose of my visit was to have d'Indy autograph his photograph. I was received in an office with a view of the city, and I was met by a mastery of complex polyphony assuming in a composer barely over thirty.

He next returned to the ballet form in a mimed symphony, "Le trace du Victor," whose tragic scenario based upon Livy, justified the employment of an ardent, lyrical counterpoint, in which highly dissonant music clashed with overpowering results. Honegger soon returned to the purely orchestral field with a *schizzo* entitled *Rugby*. Without being realistically descriptive, it sought to convey the complex activity of the English game. On his first visit to this country it was suggested to Honegger that professional hockey might supply him with a subject for musical treatment. The idea evidently appealed to him, but the crowded routine of his tour did not permit an opportunity to become inspired by the American version of this tumultuous sport. After the widespread success of "King David," Honegger was impelled to return to the dramatic field with a vocal work, "Judith," later transferred to the stage. His dramatic masterpiece was the opera "Antigone," based on the Greek legend. It was first performed at the Théâtre de la Moinette in Brussels, which had previously been hospitable to several French operas, among them Chabrier's "Gwendoline," d'Indy's "Fervent," and "The Stranger," and Chausson's "King Arctur," often at the expense of even adequate financial return. In "Antigone," which is far too tragic in atmosphere ever to become popular, Honegger has achieved a tense orchestral idiom as well as an entirely novel recitative style both of which accord most fittingly with the dramatic vividness of a morbid and gloomy subject.

received with an approving murmur by the ladies present. This quiet former monastery offered a fitting background for one who had labored, against bitter opposition from more radical composers, to transmit to younger generations the robust yet consecrated striving of the mystical César Franck. To illustrate this hostility I may add that the illustrious teacher Gédalge, himself inconsiderate as a composer, termed d'Indy "The

prince of amateurs," and that Florent Schmitt, learning that an American was studying at the Schola, remained obstinately mute for several minutes, so that the visitor was hesitant whether to remain or leave.

Lectures at Strasbourg

Through the generosity of Mr. James Hazen Hyde, unalterably hospitable to visitors from Harvard, then living in Paris where he established exchange professorships between French universities and Harvard over a period of years, this American visitor was invited to give a short series of lectures at the University of Strasbourg and Lyon. At Strasbourg, Guy Ropartz, a pupil of Franck, organized the lectures and provided the musical illustrations from the faculty of the local Conservatory, of which he was the director. In Lyon, a famous critic, Paul Huvelin, fulfilled a similar function. The visitor chose, somewhat hazily, to trace the growth of French music from the time of the Franco-Prussian War to date. In France, such lectures have a somewhat intimidating feature in the presence of eminent faculty members upon the stage behind the lecturer. Gédalge, son of courtesy, assured a cordial hospitality from the "rectors" of each university. A direct contact with musical critics and musicologists, far too numerous to participate in detail, convinced the visitor as to the solidity and wide range of French musical scholarship, a worthy complement to the achievement of its composers. However, one cannot further mentioning the late Dr. Henri Prunieres, author of an intensely witty volume on Lully, a book on the French ballet, and a History Music; André Pirro, an authority on Heinrich Schütz and Bach, generous in his aid to American students; and Léon Vallas, biographer of Debussy, and more recently of Vincent d'Indy.

Musical Fireworks

Behind

The Iron Curtain

In ETUDE for January, Mr. Victor Seroff well known pianist and teacher, contributed an article upon "Musical Fireworks Behind the Iron Curtain." This was accompanied by an editorial note: "Victor I. Seroff, ETUDE's representative, an American citizen, born in Russia, endeavored to enter the Soviet Union but was unable to get any further than Prague, Czechoslovakia." Mr. Seroff desires to make clear that since he left Russia, twenty-seven years ago he has never expressed any desire to go back to Russia nor ever tried to do so. The statement is the result of a verbal misunderstanding for which ETUDE's Editor is personally responsible. In saying that Mr. Giles is closely guarded, Mr. Seroff did not mean Mr. Giles "is protected by guards day and night."

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Theodore Presser

(Continued from Page 210)

teacher in many cases went to considerable time, labor, and expense procuring music (particularly when the teacher lived at a distance from the sources of supply). In addition to this, the teacher must meet the cost of handling the music and materials, the wrapping, the postage, the keeping of accounts, and so on, for which he should justly be reimbursed through discounts. Mr. Presser knew what he was talking about because of his active experience as a teacher. The average teacher's income has limitations, and Mr. Presser did not believe that the teacher should be "out of pocket" in his purchase of music. More than this, he looked upon the teacher as a missionary of the art, to whom the publisher should always be grateful for introducing his works. Therefore, he believed that the teacher was entitled to consideration in the matter of discounts. He was so sincerely concerned in protecting the teacher's interest upon this point that once he rose from a sick bed against his doctor's advice to go to a dealers' conference to stand up for the rights of the music teacher.

Although vigorous and emphatic, Mr. Presser had no patience with those who employed profane or coarse language. He was altogether decent in his thoughts without being in any way sacrosanct. He covered congenial company and companions. Occasionally he would get a group of boys and take them for a hike in Philadelphia's three thousand acre Fairmount Park, where he himself became a boy again. Rarely speaking in public,

he could nevertheless make an excellent impromptu speech upon subjects in which he was interested. An odd-fash ioned "ants in the pie" picnic in the woods thrilled him far more than a "white tie and tails" function.

Unfortunately, he had a habit of expressing himself very forcefully and emphatically, in a manner which sometimes gave a wholly different impression of his intention to convey the intended truth. This on one or two occasions cost him friends, which always hurt his feelings. His unguarded frankness sometimes put him in humorous situations. Once at an Atlantic City boardwalk hotel he was introduced to an author of national distinction. Mr. Presser said "This isn't really Mr. —?"

"I am afraid it is," replied the author. "Well, well, well!" said Mr. Presser, "I never dreamed that I would meet you. You are one of the most important authors in my life."

"You flatter me," exclaimed the author in an excited tone. "Not at all," spoke up Mr. Presser, "I never flatter anyone. I have a copy of your latest book on my bed table, and every night when I retire I read one or two paragraphs, and it puts me fast asleep!"

(In next month's issue of Theodore Presser's Centenary Biography other fascinating stories of his distinctive and highly original personality will be presented.)

Beginning the Career

(Continued from Page 211)

tired out. After that, I watched Zip closely, and found that, while he barked, his little body went in and out like a bellows—not just the "throat" and "chest" part of his body, but the whole thing, in back as well as in front. I saw also that the kind of breath he took, while barking was a free, steady, full inspiration. I tried to imitate him! Without using my voice at all, I breathed in long series of panting, breathing to the full capacity of my lungs, and breathing with my whole body. It did wonderful things for my breath control. For a while after that, I would startle my singer friends by asking them, "Can you pant like a dog?"

As to getting ready for actual stage work, the best and most sincere advice I can give is for the ambitious young singer to get out before an audience as soon as possible, and to learn the needs of the stage, not in a studio, but on the stage itself—any stage, before the public. In this sense, the best possible experience is in the chorus of a Broadway show. Don't be ashamed of starting in the chorus—it is an excellent drill in learning to handle one's self in public.

Value of Auditions

When I began my career, I spent nearly a year singing auditions—for managers, for radio stations, for the smaller opera companies. At that time nobody wanted me! But it was a wonderful experience, because audition conditions are far more severe than public singing. The judges are more critical and more

aware of being critical—they don't come simply to be entertained! It was through an audition, however, that I was heard by Mr. St. Leger, and while no immediate engagement followed, he must have kept me in mind, for some weeks later he invited me to sing the rôle of *Blondie* in Mr. St. Leger's "Audition from the Scraglio," at the Central City Festival. At that time, I had already made my debut in Minneapolis, under Mr. Mitropoulos. Perhaps Mr. St. Leger felt kindly toward me because of the audition with him, I had sung not only the part of *Blondie* but also that of *Constanza* in the same work—as well as the two great *Reading Up and Down* from the *Space Notes of the Bass Clef* and *Introduction to Musical Play*.

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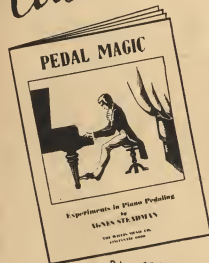
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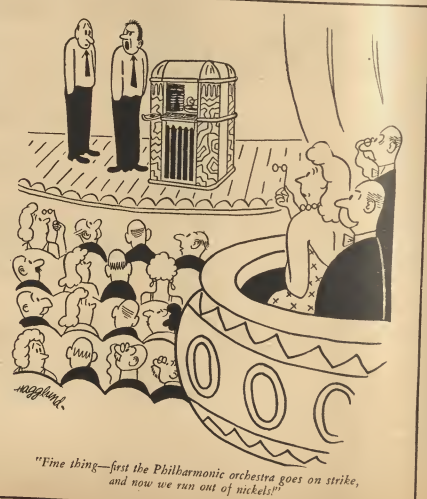
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Tips for Teachers of Class Piano

by Frances Montague

ARE you one of those teachers who believes that pianistic fundamentals can be taught successfully in groups?

Well equipped teachers all over the country are demonstrating this fact, both in the public schools and in the private studio.

Here are a few pointers for teachers who wish to do this work. We will list them under three headings:

1. Procedure.
2. Material.
3. Teaching Suggestions.

Important *Do's* and *Don'ts* under the heading of Procedure:

1. Do have the tables, chairs and music racks in readiness before the children come into the room. This saves confusion.

2. Do wait until they are all seated and listening before you begin the lesson. Then speak slowly and distinctly. Be very definite in your instructions.

3. Do have your lesson well planned but *Don't* try to cover too much in one lesson. Have your word signals well understood such as:

"Ready"—meaning hands in position.

"Begin"—meaning start to play.

4. Make and *clinch* one point at a time in as few words as possible. Many teachers talk too much!

5. Do be careful of your teaching tempo, especially with little children. Give them time to get the idea.

Next on the list is Material:

Ask two questions when you are selecting material for beginners. The first—"Is it useful?" The second—"Is it teachable?" Little pieces are best if they stay pretty well in five finger position. Avoid pieces that skip around very much until the child is well acquainted with the keyboard. There is a wealth of good material on the market—investigate it!

Now for suggestions to teachers: It is important for children to like you, and equally important for them to know that you mean business.

Give flexible assignments, new new piece for the whole class and extra work for smarter pupils.

Always strive for good tone and hand position.

Keep your class busy! This will solve most discipline problems.

Pupils at their seats can do many constructive things while others are at the piano. Try clapping the rhythm, counting aloud, and so on.

Love for music in each child. Surely the large numbers of children whose interest in music is aroused through class piano, will have a part in building a future musical America!



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The World of Music

(Continued from Page 205)

He expects to study this summer in Europe and later to take up intensive study in this country with one of the famous conductors.

THE E. F. WALKER organ factory in Germany is building an organ to be installed in the Gothic chapel at Colby College, Waterville, Maine, a gift from Dr. Matthew T. Mellon, a member of the Board of Trustees of the college. This would seem to be evidence that German industry is making a genuine recovery from the ravages of World War II.

A NEW LIFE-SIZE television projection system, featuring an optical barrel which for the first time is suspended from a convenient ceiling mounting, has been announced by the Sound Products Division of the RCA Engineering Products Department. The system is especially adaptable for use in industrial plant recreation and lunch rooms, custom-built home installations, churches, schools, hospitals, clubs, and hotels.

THE AMERICAN OPERA CO., of Philadelphia, added to its laurels in February with a spirited and highly enjoyable performance of Mozart's "The Marriage of Figaro." Sung in the excellent English translation by F. J. Dent, the cast of young singers acquitted themselves with much credit. Rosalind Nadell sang the role of Cherubino. Beverly Buss was Susanna, and Jan Gbur sang Harp. Others in the cast were Estelle Harrop, Eugene King, Milton Sandler, Duane Crossley, Vernon Hammond was the musical director.

KURT WEILL's one-act opera, "Down in the Valley," will be given its New York premiere by the Lemonade Opera Company during its third summer season at the Greenwich Mews Playhouse. For the first time in one of its productions, the little opera group will make use of a chorus.

RICHARD ELBEL, conductor, violinist, pianist, organist, music merchant, died February 7, at South Bend, Indiana, at the age of eighty-one. Mr. Elbel for many years conducted the Elbel band, which had been founded by his father in 1851. In 1887 he organized Elbel Bros. music store, from the presidency of which he retired only four years ago.

GIOVANNI ZANATELLO, a leading operatic tenor of the era before the First World War, died February 11 in New York City. He would have been seventy-three years old on February 22. In his music career, Mr. Zanateello had a successful teaching career. In 1911 he married Maria Gay, noted Spanish Carmen. He sang many notable roles, including that of Pinkerton in "Madame Butterfly," which he created at the first performance of the opera at La Scala, Milan, in 1904.

BARONESS KATHERINE EVANS of the National Opera Club, former president of voice teacher, and writer, died February 4 in New York City. She was eighty-nine

years old. She had studied voice with Mme. Pauline Viardot-Garcia and had done much to encourage young American musicians.

HERBERT STOTHART, prominent writer of film music, whose scores included such successes as "The Green Years," and "The Yearling," died February 1 in Los Angeles, California, at the age of sixty-four. His scoring of "The Wizard of Oz" made him an Academy Award winner.

DR. FRANK CUTBRIGHT, for the last twelve years head of the music department of the University of Music, Geneva, died January 27 in Morgantown, West Virginia. He was fifty-four years old.

A. ATWATER KENT, inventor, pioneer radio manufacturer, philanthropist, died March 4 at Bel-Air, near Hollywood, California. His age was seventy-five. Mr. Kent made millions in automobile and radio inventing. His time was employed in his Philadelphia plant as many as 12,000 persons. He established the Atwater Kent Foundation, which, through radio auditions, gave millions of dollars to deserving, talented young people.

Competitions

THE AMERICAN GUILD OF ORGANISTS is promoting a National Organ Competition in Organ Playing. The finale of which will take place in connection with the 1950 National Bimennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the year. The contest is open to any organist twenty-five years of age or under. The only stipulation being that he "shall not be a professional player." For the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. E. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin on December 15, and the finals will be timed to end on October 17, the date he died in 1849. All information may be secured from the Chopin Research and Information Service, 250 West 57th Street, New York City.

THE UNIVERSITY OF MICHIGAN BANDS, with the idea of developing better marching bands and band leadership, will sponsor their first annual National Drum Major Contest, May 21, at Ann Arbor, Michigan. The contest is designed to create interest in drum majordom, especially for male participants, and to develop participation at all levels. The deadline for entering is April 15; and all information and entry blanks

may be secured from Jack E. Lee, Chairman, National Drum Major Contest, University of Michigan Bands, Harris Hall, Ann Arbor, Michigan.

AN AWARD of one thousand dollars and guaranteed publication is offered by Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, from September 19 to October 2. The contest is open to singers, pianists, violinists, oboists, bassoonists, and interpreters of sonatas for violin and piano, of all nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland.

THE Musical Serpent
By Dr. Alvin C. White

THE NAME of this instrument was obviously derived from the curved form in which the tube was contorted. It formed the natural basis of the ancient cornet family, played with a cupped mouthpiece similar to that of the bass trombone. This weird and unwieldy member of the zinc family lingered until the middle of the nineteenth century. It is now obsolete, its place being taken by the serpentine and the ophicleide both of which have also fallen into disuse. The Russian bassoon was the transitional instrument between the serpent and the ophicleide.

The serpent consisted of a wooden tube about eight feet long made from two pieces of hollowed logs shaped like a serpent, that were glued together and covered with leather. The serpentine form was given to the instrument to bring the fingering within convenient reach. It increased conically from five-eighths of an inch in diameter at the mouthpiece to four inches at the open end. The mouthpiece was bent into the performer. There were six holes on the front of the instrument, to be stopped by the three middle fingers of either hand; those for the left hand, on the right. The serpent is probably the only instrument exhibiting so quaint and unscientific a device. The scale was in the right hand major, and the different lengths of sound named the intervening between the serpent and the ophicleide with a body of wood instead of brass.

conclusion that a good player must have relied more on his dexterity and on the strength of his embouchure than on the resources of the instrument itself. Later makers, however, added a multiplicity of keys, both above and below, which only complicated without facilitating performance.

The serpent consisted of three parts: (1) the mouthpiece, (2) the crook, or curved brass tube leading into (3) the wooden body. The instrument was sometimes made of brass or copper. It is usually said to have been invented by a canon of Auxerre, named Edme, Guillaumin in 1590. The "serpent d'Edme" was a recognized functionary in French churches being used as a substitute for the organ. It gave tone in changing and played the role when the organ was out of order, mixing with them better than the organ, as it can augment or diminish a sound with more delicacy and is less likely to overpower or destroy. For many years the instrument was an indispensable member of the primitive orchestras, which accompanied the singing of rural churches in the mountains. It was used a good deal in French orchestras of the early eighteenth century, and was introduced to London in Handel's time. In 1760 Handel said it first, he said in his broken English, after struggling his shoulders "I think it no de serpent dat tempted Eve."

The scale of the serpent was capricious, and indeed fortuitous. Mersenne gives it a compass of seventeen diatonic tones from eight foot D upwards, and intimates that the intervening chromatic notes can be obtained by half-stopping. Berlioz, who speaks slightly of it, states that it is in B-flat. Old parts, however, used in England were invariably in G. The serpent is usually replaced in present day performance by the tuba. A Yorkshireman of Richmond, named Harworth who played in the private band of George Third, could execute elaborate flute variations with perfect accuracy on this unwieldy instrument.

The Real Inventor

A musician of the church of St. Peter, at Lille, by name Regibo, had already, in 1780 made improvements on the serpent by adding several keys and modifying the bore, so that Regibo may in fact be considered as the inventor even of the so-called Russian bassoon. A part for the serpent is to be found in the score of Mendelssohn's oratorios, "The Calm Sea and Prosperous Voyage" and "St. Paul," and in the overtures to "Masaniello," "The Siege of Corinth" (between the second and third trombones) and Wagner's "Rienzi." It is also found in the score of "Vespers Sicilian." Handel used it in "Samson" (1742) as well as in "Solomon" (1748) (though it does not appear in the score), and in the "Fireworks Music" (1749). The serpent was also employed by Rossini and Verdi. The "Method for the Serpent" containing studies and duets, was published by Cooks.

A "contra-serpent" was shown in the Exhibition of 1851, made by Jordan of Liverpool. It was in E-flat of the sixteen-foot octave. It was, however, too unwieldy to be carried by the player, and required independent support. Another modification of this instrument was invented by Becham and played on by Prospero in full-scale orchestra. It was ingubne the serpentine, and was essentially an ophicleide with a body of wood instead of brass.

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Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 43

(Keep score. One hundred is perfect)

- Which of the following instruments belong to the woodwind family: Oboe, piccolo, lute, English horn, French horn, bass clarinet? (10 points)
- Who wrote the opera, "Don Juan," (also called "Don Giovanni" in Italian)? (10 points)
- What is a cantata? (10 points)
- Was Mendelssohn Austrian, German, Bohemian, or Hungarian? (5 points)
- How many sixteenth notes are equal to a dotted quarter note used to a dotted eighth note? (5 points)
- Which of the following composers died since the year 1900: Grieg, Tchaikovsky, Saint-Saëns, Rimsky-Korsakov, Dvořák? (20 points)
- How many black keys are there on your piano keyboard? (15 points)
- From what country does the folk-song *Santa Lucia* come? (5 points)
- What are the letter names of the diminished seventh chord in the key of D minor? (10 points)
- Who wrote the *Waltz of the Flowers*? (10 points)

Answers on this page

April Dates and Anniversaries

Some birthdays and events which happened during the month of April include the following:

April 1 (or perhaps even before, being born April 1) or perhaps even before the clock reached midnight, so it might have been near midnight on March 31, 1752.

Serge Rachmaninoff, world-famed pianist, conductor, and composer was born April 1 (1873) in Russia but came to America in 1918 and lived here the rest of his life.

Another well-known pianist and composer, the Italian Busoni, was also born on April 1 (1866).

These birthdays are celebrated just a few days before the date on which the United States entered the first World War, April 6 (1917).

The next day, April 7, is the date on which Napoleon abdicated (1814); and April 13 (1743) is the birthday of Thomas Jefferson, the third president of the United States of America. He was greatly interested in music and insisted that his young daughter practice her music every morning and afternoon.

Handel's death is remembered the same week, April 14 (1759).

Arthur Schnabel, whom you have frequently heard playing the great piano concertos on the radio and on recordings, celebrates his birthday April 17 (1882).

The day of Paul Revere's famous ride (1775) is easily remembered through Longfellow's poem,

On the eighteenth of April, in Seventy-five.

That day, April 18, is also the birthday of Leopold Stokowski, prominent orchestral conductor (1882).

April 23 is the birthday, and also the day of the death, of William Shakespeare (1564-1616). Many of his verses have been set as songs by various composers, and his play "A Midsummer Night's Dream," is the subject of Mendelssohn's incidental music.

Martini, who is known to many piano students for his *Gavotte*, was born April 28 (1706).

The birthday of another great pianist and teacher, Harold Bauer, is on April 28 (1875).

And April 30 is the day on which George Washington took the oath of office as first president of the United States of America (1789).

Perhaps you think that sharps and flats are rather hard to play.

But you should try to read the notes I came across today!

Instead of staying there, quite still, As notes of music should, They moved about and made themselves As puzzling as they could.

I saw an E become an F, A C become an A, A dozen notes turned into G's, And then flew right away.

To try to read such music is Indeed, a thing that tires, When notes are restless sparrows, on A staff that's made of wires!

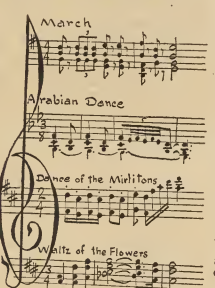
"WHAT do you think, Miss Brown?" exclaimed Patty. "My uncle gave me the record album of the 'Nutcracker Suite' for my birthday. I just love the 'Nutcracker Suite!'"

"That was certainly a lovely gift, Patty," replied Miss Brown. "And I know you will have a lot of pleasure playing it."

"I know I will. But I really don't see what a nutcracker has to do with beautiful music like that."

"Well, Patty, let's take a few minutes from your lesson and I will tell you the story. You will enjoy it still more if you know about it. It is based on an old German fairy tale. When, in 1891, Tchaikovsky was asked by the Imperial Opera to write a ballet, he chose this story, and after he had finished the composition it seems he did not care much for it. Yet, since that time it has become one of his most popular and best-known compositions."

"My Daddy and brother like it, too,"



Themes from NUTCRACKER SUITE

- Oboe, piccolo, English horn, bass clarinet. 2. Mozart. 3. A composition for chorus, solo voices, and accompaniment of piano, organ, or orchestra; text may be either sacred or secular; produced as an oratorio without any scenery, acting, or costumes. 4. German. 5. Nine. 6. All. 7. Thirty-six. 8. Italy, and the name "Santa Lucia" refers to the Bay of Naples. 9. C-sharp, E, G, B-flat. 10. Tchaikovsky.

FUGITIVE NOTES
by
Edith D. Garner

Patty remarked quietly, so as not to interrupt Miss Brown.

"This is the story. There was a Christmas tree party given at the home of a little girl named Marie. She received many presents but the one she liked best was a queer-looking nutcracker in the form of an old man whose jaws cracked the nuts."

"I've seen a nutcracker like that," said Patty. "It was made of brass or something, and it's an antique."

"Then you can picture it in your mind," said Miss Brown. "Well, to continue, the boys at the party got playing a little roughly and they broke Marie's nutcracker."

"She was so disappointed over this that she could not sleep that night, and finally she got up and sneaked downstairs to take another look at it. But... of all the surprises! The toys and the Christmas cards had all come to life and were having a wild battle with the mice! The broken nutcracker was jumping around, too, but Marie chased him away. Then, just as often happens in fairy tales, where anything can happen, the nutcracker turned into a handsome prince! He took Marie away to his enchanted kingdom where the Sugar Plum Fairy lived and where there was no end of candy and good things."

"How thrilling!" exclaimed Patty. "Now," continued Miss Brown, "this is where the music begins. The Sugar Plum Fairy gives an entertainment for Marie and the Prince, and they dance in honor of Marie and the Prince."

"You mean the Russian Dance and the Arabian Dance and the Chinese Dance?"

"Yes, And then there is the Dance of the Mirlitons, where the flute plays quite a lot of playing to do."

"What is a Mirliton, Miss Brown?"

"A mirliton is a French word, meaning a little toy pipe on which children play tunes. Sometime this is called the Dance of the Reed Pipes. Then, the composition closes with the Waltz of the Flowers, which you are my favorite. So there you have the story of the 'Nutcracker Suite.'"

"I'm so glad you told me, Miss Brown, because now when I hear the recordings I'll think of Marie and the Prince and the Sugar Plum Fairy and everything. But—oh, there is one thing I almost forgot to ask you."

"What is that, Patty?"

"It's about the queer instrument that plays very high and sort of tinkles. I can't just exactly describe it."

"I think you mean the celeste, Patty, and I'm glad you mentioned it. The celeste, or celesta, was invented by a Frenchman in 1886 and Tchaikovsky's use of it in the 'Nutcracker Suite' was its first appearance in an orchestra."

"What does it look like?" Patty asked.

"It looks a little like a small upright piano and it sounds a little like a tinkling xylophone."

"Miss Brown," Patty began again, "would you come over to my house some evening when I do not have any homework to do and listen to the recordings?"

"I'd love to, Patty. That's a date!"

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays or for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 10th of May. Results in August. No essay contest this month. See special contest below.

Original Composition Contest

This month JUNIOR ETUDE holds its fifth annual contest for original compositions.

Pieces may be of any type, vocal or instrumental, and of any length; they must be received at the JUNIOR ETUDE

Office before the tenth of May.

Follow the regular contest rules which appear on the next page.

If you wish to have your manuscripts returned to you when the contest is over, be sure to send postage for this purpose.

Results of Christmas Tree Puzzle in December

Answers to Christmas Tree Puzzle:

C bar, largo, viola, prelude. Central letters, reading down, give the answer, carol.

Prize Winners for Christmas Tree Puzzle:

Class A, Maurine Tamasica (Age 16), Iowa.

Class B, Marvin von Deck (Age 14), Connecticut.

Class C, Terry Ann Smith (Age 10), Nebraska.

Honorable Mention for Christmas Tree Puzzle:

Mary Ann Ottaviani, Mary Ellen Fogarty, James Mason, Martens, Carol Elaine Stone, Barbara Whitson, Ellena Steinman, Mary Carol Dayton, Coky Brian, Renee L. Council, Michael Keane, Arline Bartholm, Shirley Pyle, Mimi Nodelman, Fred Turner, Bernice White, Billy Keane, Blanche Laseg, Kathryn Snyder, Mary Therese Gregory, Andrew Corson, Kenneth Waterman, Grace Whitties, Lucia Petty, Agnes Meyers, Georgiana Vautour, Edna Mae Miller, Loraine Pennell, Robert Schaefer.

Dear JUNIOR ETUDE:

I have taken piano lessons for five years and hope to be a concert pianist. I am also an assistant organist of my church. I think ETUDE is the finest music magazine ever printed. I would like to hear from others interested in piano.

Margaret Jernigan (Age 14), North Carolina.



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